Christmas BING

1986

Edited by REG BRISTO

INTERNATIONAL CROSBY CIRCLE

NO 82

" In despair I bowed my head,
There is no peace on earth I said.
For hate is strong and mocks the song
Of peace on earth goodwill to men
Then pealed the bells more loud and deep
God is not dead nor does he sleep,
The wrong shall fail and right prevail
For peace on earth goodwill to men..."

From the lyric of I HEARD THE BELLS ON CHRISTMAS DAY which we feel Bing sang with particular fervour.

"A PEACEFUL, HAPPY AND BLESSED CHRISTMAS....*

(Bing's invariable Christmas greeting)

Lyric acknowledgements to J. Marks & H. Wadsworth Longfellow. We can only pray the lyric holds good.

Wishing you a Happy Christmas!

May the warmth and friendliness
of the Christmas Season
Be with you through the coming
New Year

Reg

SUNNY FOR LEEDS

reported by
PHIL MORGAN
(Newcastle)

Once again the day turned out to be gloriously sunny for the annual dinner event at the Mansion House, Rounday Park, on Sunday 28th September. It is indeed remarkable how, year after year, it seems, the weather aims to provide the perfect backdrop in the way of "gold of the day" for this event. A whimsical thought, no doubt, that Bing may be up above directing things but its nice to think so!

As always, the guests - around 70 - were given the warmest of welcomes by organiser, MICHAEL CRAMPTON. In his customary pleasant opening address Michael introduced everyone present to everyone else. Obviously, it would be too long to mention everyone who attended, but without prejudice it was with considerable warmth that we welcomed two visitors from the States - Mike Ferruzza from Illinois - formerly in radio there - and Neil Daly currently from Northants but of the US forces educational (childrens) section. There was also another first-time visitor in Mr. John Stonehouse, MBE, who, Michael assured, me was not another once-political figure of that name!

Unfortunately, there were a number of regulars who couldn't attend this time for quite legitimate reasons (late holidays &c.) and among them was our esteemed Editor, Reg. He did, however, send a taped message which was well-received. Reg was missed and we certainly hope to be able to see him next year.

As usual, records, book,s tapes (cassette & video) and many other items of Crosbyana were brought for sale and lively 'business' was transacted. Before the officially-timed commencement and following on last year's format, a video-cassette of Bing singing the songs only from his films, was shewn.

> There was an especially delightful incident when, around 2.30pm, a middle-aged lady and her daughter, attracted by the sound of ; singing wandered in and sat enthralled, it seemed, for some 20 minutes. She told me that seeing and hearing Bing brought back many happy memories for her. And her daughter's reaction came in one word: "Fantastic!" Perhaps there's hope for the young yet!

The meeting proceeded with Bing, quizzes, chat and video; and it would be unforgiveable if I failed to mention Michael's splendid "art gallery" lay-out comprising record sleeves, posters, photographs (including the group photograph of last year's meeting) and various other Crosbyana. It was most impressively and tastefully done.

The meal at 5.15 was, as usual, excellent and as it was detailed in the previous issue I needn't describe it - tho' the excellent menu brochures provided by John Joyce (Gateshead) were much appreciated.

Following the meal, we resumed where we left off with the various chats, quizzes &c - and 'live' entertainment provided by ERIC VINCENT who made something of a name for himself at the Rembrant. Eric was in excellent voice and sang GYPSY LOVE SONG and GETTING TO KNOW YOU. He sang unaccompanied, and that is always difficult.

So the evening passed away, most delightfully. Once again, thanks must go to Michael Crampton for all his hard work in making the Leeds event such a success - his own personal contribution to the memory of Bing.

Editor: Excellent; there is, however, some misconception. I much regretted not being able to get to Leeds this year - only the second miss in 21 years, but it wasn't so much ill-health as seems to be felt by many but a combination of circumstances. I must confess though that the very long trip from South Wales to Leeds gets more onerous as the years advance !

Magazine of THE INTERNATIONAL CROSBY CIRCLE: published quarterly SECRETARY/EDITOR

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BING

No. 82 December 1986

There is no increase for American/Canadian/Australian members, e.g. 8 dollars for surface mail, 12 for airmail. Dollar-bills please. Australian equivalent to £5 sterling.
EUROPEAN members £4.50 in sterling if at all possible.

SPECIAL NOTE: Members are well aware that we are conscious of the modern scourge of "redundancy" and the large number of senior citizens in our membership. For that reason annual subcription, which brings BING four times a year post paid, is kept to the lowest possible figure. Nevertheless, the recent postal charge increases necessitate increasing that subscription from £3.00 to £3.50. While it may be argued that the increases don't amount to that much per member, there is a lot of mail throughout the price spectrum and this combined with the fact that whatever we are officially told regarding inflation, we continue to find prices increased whenever we obtain material from paper-clips to half-a-ton of paper! We are certain members will appreciate the need for this modest increase. BUT, it is not intended that everyone sends off 50p - merely that when next renewing the new rate of £3.50 is required.

A "X" in the box opposite indicates your subscription is due with this issue or shortly thereafter, at the new rate. [ ]

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We endeavour to include actual reproductions from time to time, and it probably isn't necessary for us to point out that we do not necessarily agree with the views stated therein, or the facts given. The are used to illustrate how Bing has been written about over the many years.....

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven., Mill Hill, London, N.W.7.

FILM/CONSULTANTS: Fred Reynolds, 69 Heathmere Avenue, Yardley, Birmingham, B25 8RQ
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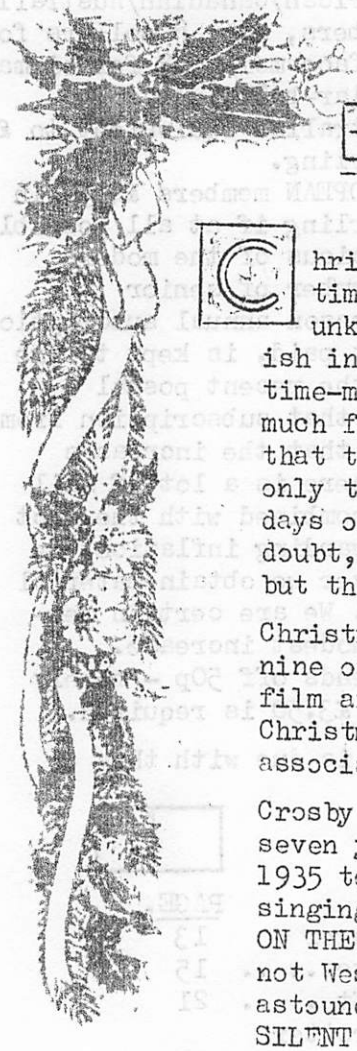
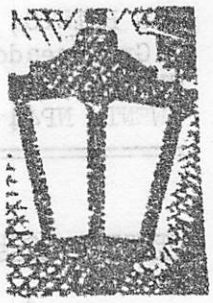
AND REMEMBER! In a couple of weeks it will be the SHORTEST day and we may begin to climb out of the murk again !



EDITORIAL



Christmas-time again - ALREADY! Do you sometimes get the feeling that we are all the unknowing, innocent, victims of some devilish invention? Has someone stumbled on a real time-machine that's making everything whiz round much faster? We have the somewhat rueful feeling that that feeling is a bit of a give-away, applicable only to those of us who remember Bing from the heady days of the early 30's ! Similar to the feeling, no doubt, that the policemen are not merely getting younger but that they are now but callow youths.

Christmas is now indelibly linked with Bing; no doubt nine out of ten would put this down to WHITE CHRISTMAS, film and especially song. While inevitably Irving Berlin's Christmas 'classic' has cemented this Crosby-Christmas association, its not exactly accurate.

Crosby and Christmas were closely associated at least seven years before WHITE CHRISTMAS was ever heard - in 1935 to be exact. After hearing that magical voice singing THE LAST ROUND-UP, JUST ONE MORE CHANCE, HOME ON THE RANGE (we called'em cowboy songs in those days, not Westerns!), TEMPTATION and other gems, we were astounded to hear those same glorious tones applied to SILENT NIGHT and ADESTE FIDELIS. And we delighted and marvelled - as well as enjoyed.

And a Crosby record - which cost the alarming half-a-crown, 2s. 6d, or to be modern 12½p - in those days, became a very desirable Christmas present indeed, but see TRACK EVENTS later on for more on this aspect.

What was assured was that Christmas did certainly become Crosby-tide....

And long may it continue....

Original material © 1986 International Crosby Circle.

GERALD NACHMAN

Christmas Card

Someone around here was bad-mouthing Bing Crosby the other day, calling him the Barry Manilow of yesteryear. A good line, though rather un-American and unfair.

As I quickly pointed out, at least Crosby didn't write his own songs and wear ruffly silk blouses.

I must say, I miss Bing Crosby at Christmas for precisely the corny reason you would think — for that last 10 minutes of some forgettable family yuletide special, when the camera would tiptoe in for a closeup as Crosby sang our winter anthem.

I fell for it every year, especially the last one he did it. I'm not given to premonitions, but I was unusually moved, more than I'd ever been before when he sang The Song. I must have felt he wouldn't be around for many more Christmases, white or otherwise.

This time, when the camera crept in for a close-up, Crosby looked older than he did in my mind's eye; despite his evergreen spirit and choirboy face, the wrinkles were deeper. Bing Crosby was, unthinkably, an old man.

If Crosby could age — that flip, light-as-air entertainer who sang so serenely so easily, as if with a pipe in his mouth and a golf club in his hand — what hope was there for us?

When he died, it seemed a crummy thing to do, as it always does when someone dies whom you first knew as a kid and figured would be around at least as long as you, joking, hoofing and insulting Bob Hope.

It wasn't quite a holiday each year until Crosby sang The Song and musically declared Christmas open. It was, I admit, an unabashedly sentimental moment, but he always brought it off; and what is Christmas if not sentimental?

I never appreciated The Song until I'd reached a certain age and been through enough Christmases and heard Crosby sing it so often I'd stopped listening. The last time he did it, I realized it's not just a pretty song, or a reverie. It's a little offhand prayer.

Crosby always made it sound like a man yearning for not just a white Christmas, but for an earlier, quieter, more peaceful, *younger* Christmas. Nobody else (except perhaps Perry Como) can make it sound as warm without ruining it with stickiness, as I am doubtless doing now.

It's a good sturdy song, the only modern carol that can co-exist with the Top Nativity 10, but it needed Crosby to put it across every year. Decade after decade, December upon December, it was his gift.

Sinatra hasn't the needed coziness to make it sound right. Frank Sinatra means many things, but treetops glistening and children listening to hear sleighbells in the snow is not one of them.

Nobody else could call up the memories Crosby could — "Going My Way," "The Bells of St. Mary's," "Holiday Inn," plus hundreds of radio, TV shows and 30,000 songs, duets and dance steps.

Toward the end, Crosby got to be taken for granted, because he took himself for granted. He helped take the starch out of singing. Crosby sang the way everyone else hums.

Crosby sang "White Christmas" pure, as nonchalant as he spoke, but with strong, straightforward feeling. No warbling, no gesturing, just the words, reflected in those wistful, shiny blue eyes.

He may have been a stern father and a distant man, but you can't imagine Scrooge with a voice like that. When Crosby sang "White Christmas," you forgot everything and, for two minutes, felt tenderly towards people, the original concept.

Ever since Bing Crosby died, Christmas seems not quite right, a shade less merry and bright, a favorite ornament missing from the tree.

ONE MAN'S BING -
AND YET ANOTHER'S !

..involving:

AN INTRIGUING ENCOUNTER

By DENNIS BARKER (Yorkley, Glos)

I was feeling somewhat down at a recent lunch-time - November is liable to have that effect! - so I decided to partake of a couple of beers in the 'local'. Not a regular habit, I might add, which adds a certain piquancy to my encounter.

Getting my drink I sat listening to the radio which was nattering away. I found I was listening to David Jacobs telling that he had been to the Sinatra 'do' in London the previous day; I found myself meditating on why he hadn't seen fit to attend the Crosby event at the Rembrandt earlier this year.

Putting that aside, however, an elderly chap came and sat close to me and was soon talking about guitars to another chap next to him. I gathered he taught this instrument. Inevitably, perhaps, I found myself drawn into the conversation and when the chap the guitar-teacher was talking to originally got up and left we carried on the conversation, which was mainly about music.

> Then suddenly, and quite out of the blue, Don (this turned out to be his name) asked me: "DO YOU LIKE BING CROSBY?"
>
> A question calculated to take away the breath of one who feels about Bing the way I do. After a moment or two, all I could manage was: "Do I like him? He was the greatest, the original. I've followed his career all my life it seems!"

This considerably enlivened the conversation. Don told me he was in his 'seventies and years ago he used to play guitar and sing with various bands which played on the great Atlantic liners, the Queen Mary and the Queen Elizabeth. As these ships always carried high-class bands I understood Don had been quite a performer. I was certainly interested when he told me he had met Bing several times on the transAtlantic trips and had always found him to be a thoroughly fine gentleman who always had the time to chat and be generally very cordial. He especially recalled one occasion:

> Don was singing on the bandstand with the outfit one evening when out of the corner of his eye he observed Bing coming through the door. Bing appeared to take a quick look - and immediately turned and went back out the door! Needless to say, Don felt much put out - no doubt he felt he wasn't that bad!

Subsequently Don mentioned the episode to the purser of the ship and conveyed how he felt about it; seems the purser went out of his way to ask Bing about it and later came back with the somewhat remarkable explanation: Bing had realised that Don was singing and doing his stuff generally and decided that the moment was not opportune to come in as he might have stolen his limelight!

Don was both relieved and rather overwhelmed at this explanation; he had been feeling his singing had not met with Bing's approbation !

This occasion was shortly after the passing of Dixie Lee.

Don had nothing but the warmest memories of "the great man", as he called Bing. It was true that Bing invariably got a warm reception whenever he entered the ship's ballroom and Bing's thoughtful reaction when Don was singing was totally characteristic of him.

We have exchanged phone numbers and hopefully I will meet Don again soon at my house where I'm sure I will enjoy more reminiscences of his musical career. Indeed, he is talking of coming to the Rembrandt next year.

My chance encounter on a dull day had indeed been a breath of fresh air; I left the pub - sober - and put on a cassette of Bing and sang all the way home! I am certainly looking forward to my next meeting with Don.

Editor: An intriguing encounter ! ! Bing did indeed choose to cross the Atlantic by sea in those days rather than fly; this would have been at the time he was on his way to France, I would imagine, for LITTLE BOY LOST. How totally in keeping with what we have learned about Bing over the many years that he was so considerate of what he felt was a fellow artist's feelings.

And, another's view of BING:

BEGINNING - AT THE END ! by JASON LIDDIARD, Romford)

I suppose at 24 last birthday I am one of the younger Crosbyites; I feel perhaps you may be interested to hear of how I first got hooked on the phenomenon known as Bing Crosby.

Paradoxically, it began at the end! Bing's passing on that fateful Friday in October 1977 unlocked the door to a lot of television exposure. I remember in particular watching the Parkinson Show, GOING MY WAY, the compilation programmes at Christmas, and the comprehensive BING - HIS LIFE & LEGEND. All of these seemed to spark an attraction for that warm voice and made me want to hear some more. So, the first record I acquired - at the age of 15 - was the SEASONS album, Bing's last except, of course, for the BBC's compilation for THE FINAL CHAPTER.

That incredible voice made an immediate impression on me that I know will stay with me always. Indeed, the tones of JUNE IN JANUARY probably had as much effect on me as the original recordings did on the likes of so many veteran collectors and admirers in 1934.

As I acquired more and more recordings that beautiful voice just mesmerised me to the point of being spellbound by every word. His voice seems to have an uncanny therapeutic value that totally relaxes me, yet manages to make the back of my neck tingle.

Since joining the Circle the door to all of Bing's recordings has been opened for me and I am now on my way to a substantial Bing collection, consisting of approximately 60 LPs, a dozen singles, some 78s and a couple of EPs, along with quite a few video recordings of films and television shows. I realise that this collection is put to shame by those of many other members - but time will rectify that!

I often feel quite despondent in never having seen the great man in person, as so many other members seem to have done, but just being able to hear him compensates for that. He 'sends' me to faraway places, and I just have to come back for more!

Editor: To begin at the end, as Jason describes it;...lovely story. And

there is certainly no reason to belittle his collection of records &c., which seems very firmly based; we've said before, the size of a collection does not necessarily indicate a person's admiration for Bing.

What is heartwarming - and encouraging - about Jason's story is that he has, it seems, resisted the really appalling pressure that is applied to young people today via the media and the high-pressure 'pop' industry - for that is what it is, an industry. Jason is not the only one, happily, but there is no doubt in our minds that, without that pressure, people would still listen to Bing - and realise they were listening to someone who really was - and remains - a phenomenon.

Jason is now embarked upon perhaps one of the most fascinating collecting exercises! What an absorbing prospect faces him, as he delves deeper and deeper into the remarkable career of Bing Crosby!

Reverting for a moment to the earlier story by Dennis Barker and the old-time musician, in that connection we have heard from a friend in America, that JACK FULTON is alive and well at the age of 86, living in Poway, California. Readers won't need telling in most cases that Jack Fulton played trombone in the Paul Whiteman band for many years. Additionally, he was very prominent in that outfit vocally; he was a true contemporary of Bing's in those late 20's days and indeed seemed to be preferred as vocalist to him! That was a situation that slowly changed, of course, but Jack Fulton continued to sing, both solo and with the various trios and 'choirs' that Paul Whiteman presented.

We learn that Jack regularly attends the local church and indeed still takes an interest in choral work and has composed several songs. There can't be many survivors from that great orchestra now.

We feel we might get some interesting sidelights on Bing's years with Whiteman from Jack Fulton but we have a reluctance to bother a man of his age. Its possible that he has recorded them somewhere at some time. We are making enquiries.

MANY PLANS ARE AFOOT TO MAKE 1987 A BIG YEAR IN CROSBYANA, FOR NO ONE WILL NEED REMINDING THAT IT WILL MARK THE 10TH ANNIVERSARY OF BING'S PASSING. One of the plans already well under way is a petition to be presented to both BBC and ITV reminding them of this milestone. It will also draw attention to the fact that a large slice of the listening/viewing public is NOT glued to their sets when WHAM, DIRE STRAITS, FRANKIE GOES TO HOLLYWOOD, BOY GEORGE, MARILYN, HOT LEMON (yes, we're given to understand these are authentic group names!) are 'performing'. Crosby films and features such as the compilations which immediately followed Bing's death, the Parkinson Show, Bing on GRANDSTAND and so on are being requested as, to date, while Bing is not really neglected, his career hasn't yet been accorded the full acclaim it should have.

For those desiring to join in, forms of the petition may be obtained from FRANK MURPHY, 32 Ferndale Avenue, Wallsend, TYNE & WEAR, NE28 7NE Frank also conducts the NEW BING CROSBY COLOUR PHOTO CLUB for those who like acquiring photographs of Bing in various roles/collections. Please include a SAE when enquiring. The completed petition forms should be returned to Frank. That indefatigable Crosby booster, JOHN MARSHALL, (39 Kings Rd. Teddington, Midd'x) is also expected to come up with some plans.

PRAYERS TO BING CROSBY RESTORE BLIND MAN'S SIGHT

A FAN'S DEVOTION WORKS MIRACLE...

A BLIND MAN whose entire life revolves around the music of crooner BING CROSBY has been miraculously cured — thanks, he says, to the late velvet-voiced singer.

Although his doctor laughs at the notion Bing Crosby cured his patient, Dr. Alistair Scott admits he has no explanation for the sudden and complete healing of his former patient, Reginald H. Witherspoon.

"Mr. Witherspoon has regained his eyesight at the age of 80" Scott confirms, "and we're still investigating his unusual case. I really can't say how or why this happened, especially so late in life."

GREATEST

But Witherspoon and his family in Dublin, Ireland, insist they know the reason for this medical miracle.

"My father is the greatest fan Bing Crosby ever had," his daughter, Moira Lee McKenna, 52, notes.

"To this day he listens to his records on our old record player. He has quite a collection, and many people have offered him a lot of money for these classic recordings.

"But my dad would never sell one of them. In fact, in his will, he stipulates that those of us who inherit them must not sell them either. We must pass them on through the family," the mother of five adds.

Witherspoon was an apprentice electrician when, at the age of 22, he was seriously shocked and burned while working on some industrial wiring.

Immediately after the tragic accident, his sight began to fade and within a year he was totally blind.

"I was bedridden for almost that whole year," Witherspoon recalls, "and my only comforts were my family and my records."

With two little mouths to feed and another on the way, Witherspoon became a telegraph operator. "Between my job and my wife Katie's fine sewing, we brought up six kids," he boasts.

"No one ever went hungry in our home."

As years went by, Witherspoon narrowed his interest in music to the songs of Bing Crosby. Finally, fed up with listening to nothing else in the home, his son Brian joked a year after the crooner's death in 1977: "If you love him so much and think he's such a saint, why don't you pray to him?"

His father thought that was a fabulous idea.

IMPROVE

He even set up a little shrine in the parlor above the record

player, with old pictures of Bing and ragged newspaper cuttings on his doings.

Incredibly, within two years, Witherspoon's vision improved to the point where he could distinguish light, then continued to improve so he could see his grandchildren and four youngest children for the first time.

"I'm still legally blind," he adds, "but I believe my vision is improving year by year. I've contacted the Vatican to see about canonising Bing Crosby. I know he healed me."

UNUSUAL

Dr. Scott notes: "It could be the electrical shock he received years ago caused something to press on his optic nerve, and maybe now with age that obstruction is slowly dissolving. We're still studying his unusual case."

The story, surprisingly, comes from a US newspaper, SUN, of New York - surprisingly, because tho' Mr. Witherspoon, as you read, is in Dublin no word of this story seems to have appeared this side of the Atlantic. We were glad to get the article from Mr. Justice Frank Smith. We flinch from the thought that this SUN may be on a par with OUR newspaper of the same name!

Fanciful? Well, 'tis said faith can move mountains and even if we are inclined to side with Dr. Scott, it is still a remarkable story. And there is no doubting that Mr. Witherspoon is a true fan of the first magnitude - his age and dates fit in perfectly with Bing's emergence and career.

And altogether aside from what causes it, to hear of a sightless person regaining sight is always a moving and joyous experience. To live in a world of darkness is a condition from which we all flinch - impossible to imagine. We can only marvel at the courage and often the placidity, with with such afflicted people face life.

Coincidentally, there have been two cases just recently, shewn on television news, whereby blind people had miraculously regained their sight. One can only try to imagine the extent of such a miracle - for surely that is what it must be. In one of the cases mentioned, a mother was seeing a three-year-old daughter (such a pretty little girl too) for the first time and, of course, her husband. Understandably, she could not resist kissing and hugging her little girl - and remarking, also, how nice her husband was!

The delight and exultation can only be microscopically imagined..... If only it happened more often.

The story was accompanied by a photograph of Mr. Witherspoon in dark glasses; and also a picture of Bing with his second family taken on an annual Christmas show. The story was written by DANIEL PETERS and we gladly express our acknowledgements to him and to the New York SUN. It appeared on August 26th of this year.

The story reminded me of a blind man I used to talk to many years ago; he told me he probably heard Bing a lot better than I did. His point was that the complete darkness enabled him to hear the nuances of Bing's voice to greater advantage, and enabled him to appreciate what Bing was getting at in his interpretations. Let's hope so - its small enough compensation; it is, of course, widely understood that hearing in people so afflicted is exceedingly acute in most cases.

It was a pleasant surprise to see our friend TEDDY JOHNSON and his wife PEARL CARR, as the subjects in ITV's THIS IS YOUR LIFE feature in early November. Teddy is still doing well with his stage presentation of THE BING CROSBY STORY. In fact, the poster advertising the show - which many members have now seen - was prominently featured in the introduction of the programme.

Mention of Teddy's attendance at the statue unveiling at Gonzaga was also mentioned - with an appearance by Bing's son Harry sending greetings.

BING

THE JAZZ SINGER!

IN THE beginning, I thought of Bing Crosby as just a family entertainer; a superlative one, to be sure, but a family wooer nevertheless — all "Bells Of St. Mary's", Irish memories, Christmas anthems, Andrews Sisters, dreams of Hawaii and trips down improbable roads.

But, as I dug deeper, I discovered that Harry Lillis Crosby wasn't all sugar-candy, as his "blow-up" (the takes they didn't use) of "Jingle Bells" and "Wrap Your Troubles In Dreams" so surely prove.

"They cut out eight bars, the dirty bastards.

"And I didn't know which eight bars they were gonna cut.

"Won't somebody tell me these things around here.

"Holy Christ, I'm going off my nut."

This was Bing's improvisation of "Wrap Your Troubles" after an apparent fault. It endeared him to me and also, by the sound of things, to the studio musicians, who added their laughter to the final fade-out. Anyway, I became a staunch Crosby supporter from that moment on.

Later digging disclosed that Bing had made a superlative recording of "St Louis Blues" with the Duke Ellington band in 1932, phrasing wonderfully and throwing in a scat chorus with all the aplomb of a jazz veteran, which, in fact, he really was.

During the years 1927-28, Crosby, usually in co-operation with Harry Barris and Al Rinker, who between them formed the Three Rhythm Boys, had recorded many titles with the Paul Whiteman Orchestra and its offshoots. Some had been brazenly commercial but the presence of musicians such as Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Eddie Lang, Matty Malneck, Andy Secrest, Lennie Hayton and the Dorsey Brothers usually ensured that some jazz crept through Whiteman's frequently overdressed arrangements. And on such sides as Trumbauer's "Mississippi Mud" and Whiteman's own "Ain't No Sweet Man" or "From Monday On", Crosby found himself amid inspired musicianship, Bix playing choruses that turned the records into jazz classics.

1928 also marked the occasion of Bing's first recording with Ellington, the Rhythm Boys appearing on Duke's "Three Little Words" backing to Cootie Williams' "Ring Dem Bells" feature. Not that everyone wanted Crosby. When Whiteman played New York's Paramount Theatre, he was paid $12,500 per week with only one stipulation — that Crosby wasn't to sing!

But after the screening of "The King Of Jazz" in 1930, it was obvious to everyone in the business

that the Tacoma-born vocalist was destined for stardom. After leaving the Whiteman aggregation, Bing sang with Gus Arnheim's band for a short while but a radio series on the CBS network in 1931 was the final clincher. By '32, the singer with the stick-out ears had become a nationwide attraction. But he hadn't forgotten his jazz roots. "St Louis Blues" was there to prove the point.

The same year brought a liaison with Don Redman's Orchestra on "Lord You Made The Night Too Long", and all through the Thirties Crosby laced the schmaltz with a series of excellent ballads and a fair number of jazz-tinged performances. One of the most memorable was the 1935, "Moonburn", cut featuring the piano playing of Joe Sullivan, an effective treatise on how to swing.

A few months later, Decca issued a 12-inch recording (both "St. Louis Blues" and "Lord, You Made The Night Too Long" had been 12-inchers). This was in an era when virtually all pop and jazz issues were relegated to the less exclusive 10-inch range. Bing found himself in the able company of Frances Langford, the Jimmy Dorsey Orchestra — and one Louis "Satchmo" Armstrong. The old smoothie and the gravel voiced Gabriel made a perfect team both vocally and personally.

Bing's association with Jimmy Dorsey, founded in Whiteman days and maintained through a series of recordings with the Dorsey Brothers Orchestra, continued throughout 1936-37, Crosby making several, generally commercial sides with the band. Then, in 1941, the self-confessed jazz addict found himself cast, much to his joy, as the leader of a dixieland band for a film titled "Birth Of The Blues." Trombone player with the outfit was the incomparable Jack Teagarden, another graduate from the Whiteman band, who contributed his vocal lines, plus a little instrumental work, to Bing's recordings of "The Waiter And The Porter And The Upstairs Maid" (the "Upstairs Maid" being Mary Martin) and "Wait Till The Sun Shines Nellie".

Another jazz influence in the Crosby family was Bing's younger brother, Bob. He'd sung for the Dorsey Brothers Orchestra during the mid-Thirties but was later asked to lead the Gil Rodin band, which had been formed after the breakup of the Ben Pollack outfit. Under the nomenclature the Bob Crosby Orchestra, the band adopted a big-band dixieland policy and became an outstanding jazz attraction with such recordings as "South Rampart Street Parade" and "Big Noise From Winnetka".

As both Bing and Bob worked for the Decca label, it seemed an obvious thing to eventually team them on some recordings, so, in 1940, Bing and Connie Boswell joined Bob's Bobcats for "Tea For Two" and "Yes Indeed", two sides which benefited from the inclusion of Muggsy Spanier's unique trumpet contributions.

Later, in 1942, Bing did two more songs with the Bobcats:

Most people think of Bing Crosby as a crooner and star of those early schmaltzy films. Few people realise that all his life as a singer—a career stretching back over 40 years—he has been closely associated with jazz and jazz musicians. He has recorded with more jazz groups than many so-called jazz singers. Glenn Matthews looks at Bing with special interest to this work with the great names of jazz.

"When My Dreamboat Comes Home" and "Walking The Floor Over You", these being issued here on an album called "Bing And The Dixieland Bands" (Ace Of Hearts AH31), a set which also includes "Nobody's Sweetheart", with one of John Scott Trotter's capable little combos, "I Want My Mamma", with the Woody Herman Woodchoppers, and "Ida, Sweet As Apple Cider" a track which introduces the cornet playing of Five Pennies' man Red Nichols.

Two further items on the same essential LP feature the Eddie Condon band supporting Bing on a heated "After You've Gone" and an eloquent take of the Handman-Clarke-Leslie number, "Blue". To celebrate the closing moments of the war seemingly, Bing accepted an Academy Award for "Going My Way" then, in a world of peace, he decided to look for "The Road to Utopia".

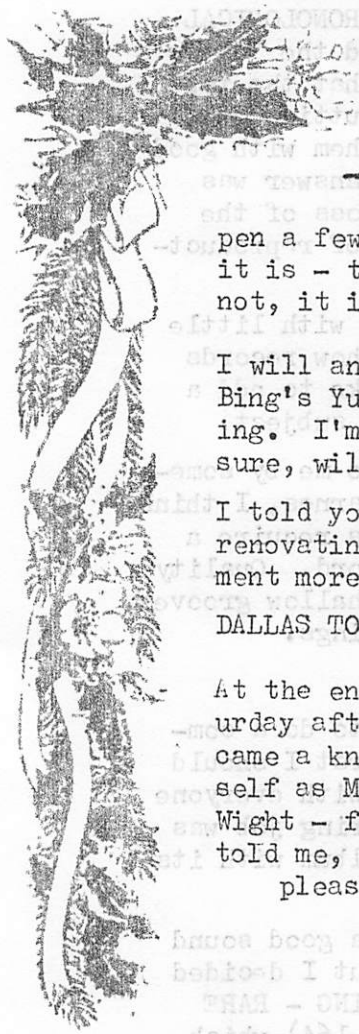
Although he always remembered that it was "Sweet Leilani" that had provided him with his first million-seller and never forgot to dispense portions of corn or syrup from time to time, Crosby continued to record with such unsweet bands as Bob Haggart's, Lionel Hampton's and Louis Jordan's Tympany Five. The Hampton waxing found Bing shouting out Pinetop Smith's famous instructions on how to Boogie-woogie, while the partnership with Jordan had the Oscar winner proclaiming "Your Socks Don't Match" while the fine little jump band handled the background with enthusiasm and appropriate glee.

And so Bing continued making sides with such as Lee Wiley, Joe Venuti, Tommy Dorsey and Buddy Cole, even stopping, during the late Fifties, to throw out a challenge to the Sinatra-Riddle "Swing" series with his "Bing Sings Whilst Bregman Swings" set for Verve.

Along the way, it's obvious that Bing has been influenced by many jazz personalities while he, in his turn, has made a fair-sized impression on the world of jazz itself. A couple of years ago, it seemed that Harry Lillis might be terminating his career on a contemporary pop kick when he handled several slices of the genre on an album titled "Hey Jude — Hey Bing".

But we'd reckoned without Crosby the perennial swinger. This month, he's come up with an album titled "Bing 'n' Basie" which throws him back into the jazz court. Produced by Sonny Burke, who was A & R man at Decca when Crosby was with that company, the album features arrangements by Sammy Nestico and a sleeve note by the great Johnny Mercer. The songs include "Hanging Loose", "Sugar Don't You Know", "Have A Nice Day", "Gonna Build A Mountain" and a few pop goodies such as "Gentle On My Mind" and "Little Green Apples".

But if there's a little pop, there's a lotta jazz too. With Basie around, it could hardly be otherwise. Try Daybreak 2932 007 and hear what I mean!



LESLIE GAYLOR

The rapidity with which the time comes around for me to pen a few lines for a Christmas issue is quite startling! But there it is - time and tide, they say, wait for no man and, believe it or not, it is Christmas again.

I will anticipate that as you are reading this particular issue Bing's Yuletide recordings will be getting plenty of air-time playing. I'm a great radio listener myself to I'll be happy as, I am sure, will all of us.

I told you last time how busy I've been redecorating and indeed, renovating the house, getting it the way I want it to make my retirement more enjoyable. And this has been proceeding apace.

DALLAS TO THT ISLE OF WIGHT:

At the end of September I was busy at the aforementioned on a Saturday afternoon, complete with paint-stripper in hand, when there came a knock on the door. On opening it, a lady introduced herself as Mary Hicks with her husband Jack on holiday on the Isle of Wight - from Quincey Drice, Dallas, Texas. Over in the States, they told me, they had heard of my long-time interest in Bing - could they please see my BING-ROOM?

> As you probably know, I've entertained some unexpected visitors on account of my Bing activities but this visit really stunned me. I asked them how, given they had somehow heard of me in the States, they had actually found me?

Well, they replied, we thought matters over and decided to go to the local library in Newport on the island and ask if they could help out to find the address of the man who has some splendid Bing Crosby memorabilia?

And sure enough they obtained my name and address. It came as a complete surprise to me that the library had tabs on me !

However, I welcomed this delightful couple into my home and listened with interest to what they had to say. Mary Hicks told me of the impact the young Bing Crosby had on the great American nation at the start of his solo career, and of how she herself used to sit close to the radio when Bing was on broadcasts from the Cocoanut Grove with Gus Arnheim and his Orchestra. There I was, in my own home, and after more than 50 years I was having a splendid conversation with someone who had acfually made a regular habit of listening-in to Bing at the famed Grove, all those years ago.

I really enjoyed their company and, would you believe, in typical American fashion, they wanted to make a financial donation to me for showing them my Crosby posssions. How appreciative although it was, of course, out of the question.

ONE SAD NOTE:

One thing Mary conveyed to me was of her sadness that the highly commercial radio stations in America never play any Bing records nowadays in Texas at least. It was all current pop stuff only - and as if Bing Crosby had never existed. Thank goodness, I told

them, that here in Britain we have the great BBC, the radio services of which offer much for listeners with a wide variety on the musical scene and which doesn't have to 'toe the line' for sponsors and advertisers. But, meeting this delightful couple from Dallas was really memorable.

AMERICAN CONTACTS GENERALLY:

In the last issue there was mention of newer members coming into the Circle, and one of the new brigade is Ernest H. Sutkowski, a really dedicated Bing man through and through. And like so many other Americans I've contacted over the years, he has been most generous to me. Ernest is in real estate and has general business interests as well as being President of a small business school in White Plains, New York. A busy man, as you can, imagine but it doesn't prevent him from doing much for his idol. For example, he bought a "baker's dozen" - 13 copies - of the IN DEMAND album from The Record Centre in Birmingham (it hasn't been issued in the States) and sent a copy to several prominent radio station presenters - particularly to a Mr. Al Ham in Connecticut who, apparently, is NOT a Crosby fan and had never included any of Bing's records in his programme, MUSIC OF YOUR LIFE.

ANOTHER DOLEFUL NOTE:

Judge Francis Smith has sent me a clipping from the NEW YORK POST headed BING'S LIMO HITS POOR NOTE - American abbreviation for limousine. I quote: Cars previously owned by celebrities usually bring fancy prices but this is not the case with a limousine once owned by Bing Crosby. A former Sheriff's Deputy is finding few takers for a Cadillac limousine once owned by the crooner. He is trying to unload it for 5000 dollars. Its not really in bad shape, said Frank Pizzo, who has owned it for seven years - its a 1961 model. I really thought I would get some response from limo companies. Mr. Pizzo never met the singer, who died in 1977

IN THE GROOVE: I noted with interest the comments in the previous issue concerning the member who queried why John McNicholas didn't put 20 tracks on his CHRONOLOGICAL BING CROSBY albums - and the Editor's comment to the effect that the top record companies were putting out LPs with 20 tracks on them with good reproduction. John's answer was that it would incur a loss of the hitherto high standard of reproduction on the albums.

As a comparative layman with little technical knowledge of how records are produced I would like to add a little something to the subject.

It has been explained to me by someone in the know - Ken Barnes, I think it was - that bass notes require a wider groove on the record. Quality can be lost by having shallow grooves, which 'thin' the recordings.

A RELEVANT COMPARISON:

Now I recently decided to do a comparative test - tho' first I should point out that I agree with everyone who says a good engineering job was done on the IN DEMAND album with its 20 tracks.

One of the tracks with a good sound is LOST IN LOVELINESS but I decided to get out my copy of BING - RARE STYLE (Ace of Hearts AH 164) which also has this song on it - and one of twelve tracks. On this album there is no doubt at all that, on my equipment, LOST IN LOVELINESS comes over just that little better in sound quality.

So, 20-track albums give the purchaser more titles in good quality, but as I see it, the fewer the tracks the better the quality, even tho' some may regard the difference as minute.

I was grateful to DICK PEARSON for tipping me off about the HERE LIES LOVE album on Living Era - what a lovely sleeve it is! I don't want to encroach on TRACK EVENTS where, no doubt, this album is dealt with, but I can't resist sayihg that the most pleasing thing from this quite memorable album is that TEMPTATION is presented as it was originally made.

The person who massacred this track years ago on album by cutting out Lennie Hayton's piano solo should have been sent to the Siberian salt

mines, in my view.

RADIO TRIBUTE:

I've received a number of letters from fans - and not all ICC members - praising Alan Dell's tribute to Bing on his BBC Radio-2 SOUNDS EASY programme on October 19 last. But seems many of us think alike; for I agree with many who feel that the record DISSERTATION ON THE STATE OF BLISS, featuring also Patti Andrews, is NOT a good illustration of Bing's skills. It has little melody and one wonders what the lyric is all about? Still, it was a request from a listener. IF I WERE A BELL would have served Bing better - a much more melodious song and a nice duet with Patti.

SINATRA MUSIC SOCIETY:

George Adey of Wolverhampton is a leading member of the above society as well as being a member of the ICC. and he has kindly sent me two copies of the magazine, PERFECTLY FRANK, which I shall retain as keepsakes since they contain write-ups on Bing. In the June 1986 issue there is an excellent feature entitled SINATRA v CROSBY (A CONSTRUCTIVE LOOK) by one Dennis Topping.

In the October 198 issue there is a review of the 5-album set BING - A MUSICAL AUTO-BIOGRA?HY, perhaps a bit belated, by a writer I have known for a number of years, Arthur Jackson. Bing is featured on the front cover in an excellent photograph. Arthur met Buddy Cole when he was here with Rosemary Clooney some years ago and he writes in PERFECTLY FRANK:

"When Decca wanted to cut the albums, Bingwas en route for a week's golf at Palm Springs - a much more important assignment. So Buddy Cole, bassist Don Whittaker, guitarist Perry Botkin and drummer Nick Fatool, piled themselves, their instruments, and the recording gear into Buddy's car and headed for the golf course.

"The local legion hall was empty, so they set up and waited for Bing. The first day he arrived on time, in great, great, voice, and they hugged themselves at getting 22 titles in the can. Next day, the quartet sat around while Bing aimed for the first tee and it was three weeks later before the rest of the sessions took place."

To quote Buddy Cole: "After recording the songs, Bing sat down and added the linking dialogue right off the cuff. He left a 3-second break at each end of the speech-bands, then I took the tapes home and added the musical links on electric organ.

"So there I was one Saturday evening when up comes an intro to PENNIES FROM HEAVEN - one which we hadn't done - and Bing was out of town. Fortunately he was due back in LA on the Monday to do a show with Les Brown and we got it done at the last minute, with Bing singing back to the arrangement the boys and I had recorded over the weekend!"

Incidentally, the people who run PERFECTLY FRANK have decided to open up their columns for features on other artists, which I thought is a good move; and George Adey has requested that I come up with something about Bing for a future issue. This I was happy to do and have made a compilation of various items which I hope the Sinatra fans will like.

SKITCH HENDERSON:

The name 'Skitch' Henderson is remembered by many long-time Crosby buffs because of his association with Bing on radio shows playing piano solos. In an October issue of a booklet put out in conjunction with The Westbury Park Fair, a musical jamboree affair in New Jersey, I noted the following write-up on MR. Henderson regarding his appearance there with other notabilities. A pleasing photograph heads the column which reads as follows:

> "Nationwide appearances with virtually every major symphony orchestra plus his years on television make Skitch Henderson one of the mostly widely-respected musicians in America today.
>
> "Born Lyle Russell Cedric Henderson on January 28, 1918, in Birmingham, England, Skitch found himself working for MGM when Mickey Rooney and Judy Garland were on a personal appearance tour in 1948. During World War Two Skitch served as a RAF pilot and later transferred to the US Air Force and became an American citizen.
>
> "He has worked with Bing Crosby and Frank Sinatra and it was while working with Bing Crosby that he realised conducting was important. Since 1949 Skitch has conducted for radio, television and concert halls.
>
> "He has conducted every major orchestra in the US as well as in England, Canada, Germany, and Australia. His latest venture has been the creation of the New York Pops, a symphony orchestra with a repertoire of classics, light classics, popular and contemporary music."

Skitch has come a long way! We may recall one of his appearances with Bing when Jimmy Durante was also on the show and during a long, flowery, piano solo during which Skitch made some amazing runs up and down the piano, Schnozzle remarked: "Seems like Stich needs a longer pianner.."

It is confirmed, you will note, that Skitch is English-born. Some members know that he was responsible for a two-hour Salute to Bing on US radio a couple of years back.

SONGS I'D LIKE TO HEAR ON RADIO:

I often think of three Bing recordings I would like to have Alan Dell play on BBC radio for they, in my view, show off Bing's great prowess. One is a song featured on radio several times, namely A KISS TO BUILD A DREAM ON; another from radio is the third rendering Bing did so superbly of a beautiful song called WHY REMIND ME? I would really like to have these as near as possible to the master radio tapes - and with NO Dolby.

The third song is the one written jointly by famous songwriter Tom Adair and John Scott Trotter - ANY TOWN IS PARIS WHEN YOU'RE YOUNG. I am very fond of the melody to this and Bing was in tremendous form when he sang it, the deep tones being much in evidence. I do have an unplayed 78 recording of this and I shall endeavour to transfer it to tape and hopefully for BBC quality of sound in SOUNDS EASY.

HISTORIC RADIO:

I feel the following extracts from correspondence received from Justice Frank Smith may be of interest to members. Russ Pullman of 'Pullman & Munger Advertising' wrote to Frank that he was unable to go to New York with the well-known top American collectors Vernon Taylor and Bill Osborn as originally planned to NBC Studios, hopefully to study the Kraft Music Hall transcriptions and radio scripts generally in the archives.

Vernon and Bill went, however, but were told that the transcriptions had been handed over to the Museum of Broadcasting. They proceeded to this new venue only to find the place armpit deep in radio transcriptions, many of which hadn't even been catalogued. There was, it seems, nothing by Bing to be immediately found but Russ Pullman says he is optimistic that within a few years the KMH will be dug up. Another visit - to the Library of Congress in Washington - also brought no results.

Well, that's about it except that at this particular time may I thank all those for their various activities in the cause of Bing throughout 1986 and at the same time express my best wishes to all members for a Happy Christmas and a good 1987. And surely, an extra special vote of thanks to our anchor-man, Editor Reg for all his devotion and hard work in producing and distributing this magasine.

My very best wishes to all.

Editor: I'm sure all members will warmly reciprocate Leslie's good wishes - and thanks for his usual interesting comments. Members may like to know that a copy of BING is lodged with the Library of Congress and thus is ensured a certain degree of preservation for posterity.

The situation regarding historic radio material in the States is most disheartening; that it is there in the archives is probably undeniable but it seems no one is interested in preserving it in good, traceable, order - unlike our BBC, which we so love to malign!

Although we know there are some tremendous Crosby admirers in the States - their names constantly appear here - the truth is that America doesn't really care about anything in the past. Coincidentally, out of the blue we received this letter:

> I discovered your name on the reverse of a Bing Crosby Spokane record issued in the States. I'm only 25 which probably makes me younger than most Bing fans. I've collected his movie 'stills', lobby cards, original albums and 78s since I was six years old. I specialise in his 78s from 1929-36, which represents, I feel, his finest vocal period. I don't believe there has ever been anyone who could sing popular music like the young Bing Crosby. Even when he grew older he still possessed great range and continued his unique and wonderful vocal delivery. I never thought Frank Sinatra could remotely compare to Bing in singing talent, and if you listen to him now its obvious he sounds 'flat' and out of tune. Bing never lost his ability.
>
> I would greatly appreciate it if you could send me some information regarding the Crosby Circle, and I would like to join as soon as possible. I lived for a year in London in 1984 and WAS PLEASED TO SEE THAT BING'S POPULARITY REMAINS CONSTANT IN GREAT BRITAIN. THERE ARE MORE L Ps OF HIS IN LONDON SHOPS THAN THERE ARE HERE IN THE HOLLYWOOD AREA, I WAS ALSO LUCKY ENOUGH TO SEE BING AT THE LONDON PALLADIUM IN 1977 AND HIS OVATIONS THERE WERE PROBABLY BIGGER THAN THE ONES I SAW HERE IN LOS ANGELES IN 1976.
>
> Sincerely, MISS CANDACE BURKHART,
> 1146 Calle del Sol No. 1,
> Azusa, California 91702 USA.

They are our capitals, emphasising an American view. But what a discerning and mature assessment from a 25-year-old! We are, of course, telling Candace all we can. Perhaps others may care to have a correspondent Stateside?

On the same theme, we recall the utter dismay of KEN BARNES on his return from a visit to America in the mid-70's to negotiate the Buddy Cole material. The music situation there, I recall him saying, was beyond belief - America had "gone ape". Rock, rock, rock was all that mattered..

Regarding the 12 track v. 20 track per album, the original suggestion was merely in the belief that it would materially assist the monumental project of issuing all of Bing's recordings chronologically, including the alternate 'takes'; not so much a wish to create too much controversy. The feeling is that 20 tracks per album would make the project more economical for both producers and purchasers. Leslie does say the differen is minute. I wouldn't say I detect any loss of quality in the 20 track albums issued by MCA and other major companies. But, of course, it remains the decision of the producers.

By the way, on page 15, fourth para of Leslie's piece, you will realise that the Hicks live at Quincey DRIVE, not what appears! Leslie's fame as a Bing-man has certainly become worldwide - as it deserves to be.

If we might revert to the American musical scene for a moment, surely it is not insignificant that big US stars of today - Sinatra, Tony Bennett, Vic Damone, Johnny Cash, The Platters, Johnny Mathis - seem to appear here quite frequently - certainly more often han Bing was able to do except, of course, for 1975-76. This almost certainly indicates that they have time to spare from American demands? Our scene may be a shade better, though we've heard of planned concerts by some of these artists have had to be cancelled through lack of support and ticket sales.

Bing hasn't been much in evidence on television in the past quarter, as many members complained. There were two showings of THE BIG BROADCAST (1936) wherein Bing was seen for only around four minutes singing that fine song, I WISHED ON THE MOON. Many will have found this of interest because of the appearance of the famous British bandleader, RAY NOBLE, who departed England in 1934 and became a noted bandleader in the States. The popularity in America of the records he made here with the New Mayfair Dance Orchestra for HMV led to his migration. And Ray Noble, of course, was a fine composer, with two of his most famous songs, THE VERY THOUGHT OF YOU and GOODNIGHT, SWEETHEART featured in this film.

Apart from recording both these Noble songs, Bing also made a splendid job of THE TOUCH OF YOUR LIPS, which is another Noble composition.

MEMORY LANE was also shewn twice, on Channel 4 and S4C. This was the look-back film which included some of the Mack Sennett shorts with classic Crosby songs. But one had to suffer the inanities of the insufferable Steve Allen so to do!

Much was heard on radio of Bing, especially around October 14. We heard - on tape - many local programmes which marked Bing's sad date. One of the best, free of the more obvious Crosby songs, was presented by our own member, CLAUDE BISHOP of Strelley, Nottingham on Radio Trent in collaboration with the station's popular music presenter. It was good to hear Claude drawing surprise from the presenter when given some of the salient facts on Bing's career!

Claude himself was a cabaret performer and Nottingham members may recall him - as CLAUDE NAVARE! Additionally, Claude is boss-man of the Notts County F.C. Supporters Club which, to Claude's despair, languishes somewhat in the shadow of near-neighbours Notts Forest - and Brian Clough! A cross to bear!

Bob Hope, Dorothy Lamour and Bing Crosby in costume for the film "Road to Morocco."

Crosby's magic quality made him brightest star

The kid had a lot of talent. He didn't have a great voice, most of the critics agreed. He lacked the vocal strength that was considered *de rigueur* at the time, and he had a limited range, but still, he had something.

He was cool and jazzy and hip and just a bit cocky. And he had an instinctive feel for music that made him an innovator. But he just wouldn't work at it. He was, to put it bluntly, a little lazy and — well, unprofessional.

A pal, Matty Malneck, put it this way: "It is true that he was somewhat irresponsible when it came to attending rehearsals. He was always late. . . . He liked to booze. . . . I said, 'You're gonna wind up a bum. You're drinking too much and you don't pay enough attention to your work. All you want to do is chase the girls and get loaded. That's no way to behave.' But despite my predictions, he did become a star — the biggest star in the world."

The kid, the unprofessional, boozing womanizer, lived a long time, and became known around the world as a consummate professional, a strongly religious man and a beloved family man.

The biggest star in the world made dozens of hit records. One of them sold more copies — millions more — than any record ever had.

He went into movies and became one of the biggest box-office attractions of them all. He won awards for dramatic acting, including an Oscar as best actor. He did comedy and became half of a classic movie team.

He had one of the most popular shows on radio and later had a hit television series and a string of classic specials.

Bing Crosby died eight years ago, on Oct. 14, 1977.

His movie comedy partner, Bob Hope, was perhaps almost as beloved by the America of the 1940s, '50s and '60s. But Hope lacked the warmth of Crosby, and he was no dramatic actor.

It's hard now to imagine that there was a time when Crosby was thought of by an older generation as something of a threat to the nation's youth. But like most of the singing idols we have had, Crosby was something new and vaguely unsettling to parents.

Critics characterized his style as "crooning," not necessarily a compliment in a day when singers like Al Jolson belted out "jazz" in the big-voiced music hall tradition and singers like John McCormack sang ballads in their classical operatic voices.

Crosby himself was disparaged as "the groaner," a nickname he later carried in a light and good-natured manner but one that was used with some disgust in the early days. But Crosby's style, whether "invented" by him or by Russ Columbo or others, as has been claimed over the years, was the way of the future. It was Crosby who popularized the highly personal kind of singing that has endured to today. One critic noted the difference this way: Jolson sang at you; Crosby sang to you.

He was the right man in the right place at the right time. His voice was too small for the big music halls of the previous generation. His career was made possible by the technology of the day: the microphone and the radio.

With the microphone, he didn't have to strain to sing loud. He could concentrate on *saying* the words musically, conveying the meaning of the lyrics as no music hall showman ever had.

If you doubt Crosby's gift for seeing and conveying the true meaning of lyrics, you need only see how effortlessly he became an outstanding dramatic actor.

Crosby also was a fine jazz musician, a great scat singer and a friend and fan of Louis Armstrong, another seminal musical figure. But most of all, he was popular. The kid with the poor work habits made a pretty fair success of himself.

.....WITH JOHN SCOTT TROTTER & HIS ORCHESTRA

Readers will recall that in a fairly recent issue a member was asking if anyone could help him with a photograph of JOHN SCOTT TROTTER AND HIS ORCHESTRA - the name/outfit indissolubly linked with Bing's recording and radio career. A musical director of outstanding ability who arranged and conducted for more than 300 of Bing's records, as well as conducting so capably for most of the KMH shows and others.

MERVYN THOMAS (Worthing) was able to take positive action for JST's sister is a friend of his. We were unable to help; furthermore, we had considerable doubts as to whether or not there were pictures of John with his orchestra apart from, possibly, film 'stills'. However, Mervyn wrote to John's sister in America and the lady's reply to his request is presented here:

".....the article is correct about John. He is never mentioned as a contemporary of the Dorsey Bros., Glenn Miller and those types of band as there was no such thing as 'John Scott Trotter's Orchestra/Band'.

"There was a nucleus of five or six men who were famous musicians in their own right, and depending on the arrangement, the orchestra was made up from studio musicians. And if I may brag a little, all the musicians wanted to work with John whether on the Crosby show, the Gobel show or whatever.

"The nucleus was: Perry Botkin, guitar/banjo, also a good personal friend and all-round trouble-shooter.

Sam Freed: 1st violin and concert meister with the Los Angeles Philharmonic.

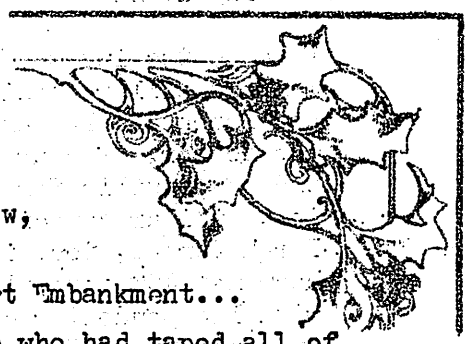
The Mayhew brothers, Jack, saxophone,
Gus, trombone
Bob, ?

"And I think Spike Jones, drums, and Skitch Henderson, piano. I don't want to be quoted as to names as both my brother, Robert (who has a PHD in music and was Dean of Music at the University of Oregon until he resigned to teach at the University again) find our memories rather vague after 30-40 years. I am quite sure of Perry Botkin and Sam Freed, however, and we both half-way agree on the others.

"John was Guest Conductor with the Pasadena Symphony Orchestra and various other functions around Los Angeles, and he taught a short course at the University of Southern California.

"I will try to find a picture that will fit your request. So much of the material and photographs concerning Bing and John have been donated to the University of Wyoming. John had donated his arrangements etc., and after his death we collected other material we found and donated it to the University also, as Scott, Robert, and I thought it was better that it be kept together in one place.

"In looking through John's book of personal telephone numbers for names that I might recognise I came across the following, just as John had written them. (His handwriting was atrocious but as well as I could decipher it):



Derek Parkes, 66 Firs Rd., Winterslow, Salisbury, Wilts.

Geoffrey Milne (Decca Records), Albert Embankment...

"On Sunday I tried to call a Mr. Rice who had taped all of the Crosby shows (from the original records), but his phone has been discontinued, with no forwarding number. He calls me a couple of times a year but I haven't heard from him lately. I will write to him and if the letter doesn't come back I will assume it has been forwarded. Maybe he can either refresh my memory or give me some new information.

21st October, 1986 MARGARET (KINGHORN) Mrs.

Editor: Bang up to date ! We are certainly greatly obliged to both Mervyn Thomas and Mrs. Kinghorn for this interesting information. Its good to know that arrangements &c. are in safe hand - more Crosbyana stored for posterity. So it goes on and we're happy to hear of it.

JST's sister, Mrs. Margaret Kinghorn, was referring to our piece in BING, and you will note that the good lady does indeed confirm what we had speculated about - namely, that John Scott Trotter was not so much a bandleader as a musical director in the authentic sense of the term. John, it might be said, spent all his considerable musical talents in complementing the work of others. To excellent effect, it might be added. And we mustn't ignore the fact that Bing was sharp enough to recognise that talent so early and quickly.

Nevertheless, we were surprised to hear from STEVE THOMPSON of THE GOLDEN AGE OF ENTERTAINMENT project (of whom you read elsewhere in TRADING POST) as follows:

John Scott Trotter did record with his own orchestra on the Warner Bros. label. (1) John Scott Trotter and his Orchestra Pay Tribute to Eight Great Stars (Warner Bros. No. 1333 Mono released in 1959). JST plays eight songs synonymous with the eight stars: Bing, Jolson, Como, Astaire, &c. and also dedicates eight tunes composed by himself to them (SING FOR ME composed by John Scott Trotter for Bing). The album cover consists of a beautiful picture of JST at the piano, with sheet music and baton in hand - a truly marvellous album. (2) ESCAPE TO THE MEDITERRANEAN by John Scott Trotter & his Orchestra (Warner Bros. No. 1266 mono) This second album I do not have in my collection. Not connected with JST there is also PORTRAIT OF BING on MGM (E.3569) by LEROY HOLMES AND HIS ORCHESTRA, with whistling and vocal effects by Russ Emery. Album sleeve has a painted portrait of Bing relaxing on high stool with pipe in mouth and sheet-music in hand. Tunes include: WHERE THE BLUE OF THE NIGHT: I SURRENDER DEAR: MOONLIGHT BECOMES YOU: JUST ONE MORE CHANCE: WITHOUT A WORD OF WARNING: PLEASE: WITH EVERY BREATH I TAKE: LEARN TO CROON: SWEET LEILANI: JUNE IN JANUARY: LOVE IN BLOOM and BUT BEAUTIFUL. A beautiful tribute and a remarkable album devoted to a remarkable man.

Even dedicated collectors may be surprised to learn of these albums, especially the ones by John Scott Trotter though almost certainly they are America-only issues.

As a postscript to Mrs. Kinghorn's letter above, members will recognise the name of Geoff. Milne and Derek Parkes among JST'S personal notes. The former, of course, once a producer at Decca and responsible for so many Bing albums and now in a similar capacity with indepdent producers. Derek Parkes, too, is a member of ours, known to have met JST several times and also associated with independent record producers including the current JSP BING IN THE 30'S albums.

"Mr. Rice" is the almost legendary Eddie Rice who is mainly responsible for all the Kraft Music Hall material now floating around, carefully taping it from dust-covered 16" transcription records in JST's garage in the early 60's.

B C H S

OUR report in the September issue of the startling moves to the BING CROSBY HISTORICAL SOCIETY that they obtain a license to use the name of Bing from a gigantic firm of lawyers brought, as might have been anticipated, a tremendous mail. The emotions expressed went through the whole gamut! Derision, indignation, hilarity, disbelief, irony, sarcasm, and satire. Reaction in the States has been on the same lines. As well it might. Ken Twiss has stated quite firmly there is no intention to accept or sign a license. Furthermore, the BCHS has authentic legal advice that the demand itself is illegal. In any event, nothing further has been heard from the lawyers.

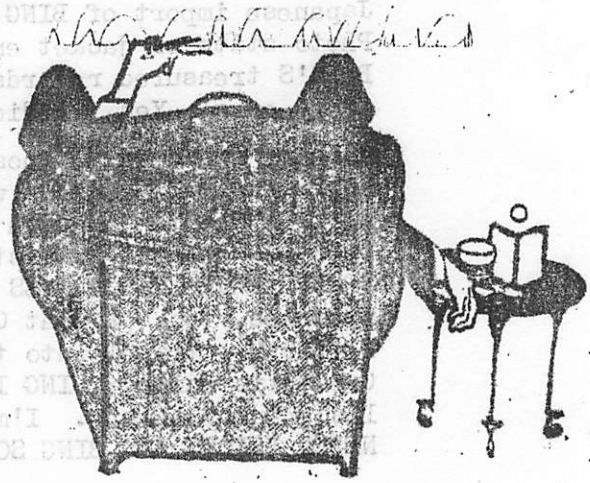
Good news is that the Society is settling well into its new accommodation, with much more space to house the memorabilia already collected and being displayed in professional style. Indeed, the 'museum' is now open to the general public - a tremendous achievement in the face of the difficulties put in the way of Ken Twiss and his colleagues. Anyone here who has a significant Crosby memento which they would like to have resting with the Society would certainly be welcomed by the Society. The address is:

BING CROSBY HISTORICAL SOCIETY
PO BOX 216,
Tacoma, Washington 98401,
United States of America.

Perhaps because it now seems so long ago, we omitted to record that Channel 4 screened the 1947 film VARIETY GIRL, made as a tribute to various show-business organisations which cared for under-privileged children. It was a parade of about 40 of Paramount's stars; the song that Bing and Bob Hope sang, HARMONY, was cut out of the film for release in Britain in 1947. It was shewn in a 1966 TV compilation of Crosby/Hope films (ITV July). Oddly, we saw Bing and Bob here in S. Wales but were surprised to learn from a couple of members that they watched VARIETY GIRL - but had not seen Bing and Bob! Did different areas show edited versions, we wonder? Channel 4 showed it on September 25th. It wasn't all that enchanting !

The indications are that TRACK EVENTS could easily take the rest of this issue - so we'd best get on with them right away !

BING track EVENTS



THE
RECORD SCENE -
AND A SENSATIONAL SCENE
IT IS !

You'll recollect the phrase STOP THE WORLD! I WANT TO GET OFF - what was it a song or a show? Whichever that's the state we almost reached when we were about to start TRACK EVENTS. The technological age came crashing in on us and we were tempted to push ourselves away from the desk - with the aforementioned expression!

We had a pretty comprehensive schedule of albums to be dealt with in any case when it was all - to coin a phrase - knocked sideways. This was started off by the shock news that came FROM FRANCE that there was a COMPACT DISC of Bing:

BING CROSBY: BING CROSBY SINGS AGAIN: MCA - MCAD-5764 JVC-499

Compiled and remastered by Steve Hoffman - Restored to the original mono from the Decca and Brunswick masters. Manufactured in Japan for MCA Records, USA.

1. The Ol' Spring Fever * 21.2.52
2. Dear hearts and gentle people 26.10.49
3. Beyond the reef 5.9.50
4. Swinging on a star 7.2.44.
5. Where the blue of the night (meets the gold of the day) 23.11.31
6. I'm an old cowhand (from the Rio Rio Grande) 17.7.36
7. Welcome to my dream 17.7.44
8. (You know it all) Smarty 12.7.37
9. Moonlight becomes you 12.6.42

1. What's new 39.6.39
2. I'm through with you 12.4.31
3. Blue Skies 18.7.46
4. Too ral-loo-ra-loo-ral (That's an Irish lullaby) 17.7.45
5. You are too beautiful ** 23.6.53
6. I kiss your hand madame 17.1.47
7. Now is the hour (Maori Farewell Song) 8.11.47

* Previously unreleased; listed in ROAD TO BING CROSBY as 'Rejected'
** Previously unreleased in the USA (but issued in UK on BING CROSBY - RARE STYLE, AH 164.

Details are as on COMPACT DISC jacket: No. 1 on 1 is, of course, SPRING FEVER. No. 2 on 2 is I'M THROUGH WITH LOVE.

Now we have to contemplate the possibility that this disc will be issued here by the time you read this - and the news may be 'old hat'. At the time of writing this, however, we haven't heard it - and don't have a CD player. But, listen to PIERRE BUGNOT, of Marseille, France, who sent us the news and the jacket:

"I have just found at my record shop in Marseille a Japanese import of BING SINGS AGAIN on CD - £22 ! Photo-state of jacket enclosed. I wish I had ALL MY BING'S treasured records on CD! It brought tears to my eyes! Yes, it did.

Nothing to do with those absurd 'stereo-enhanced' LPs. As Leslie Gaylor would say - Bing's voice is well in front You can actually hear him taking a breath - and the orchestral backing is fantastic. SPRING FEVER and I KISS YOU HAND MADAME are splendid examples, too, of what CD can achieve. Its a re-birth - travel into the previously unknown! Great listening. BING IS THERE WITH YOU! Great listening pleasure. I'm asking for MORE. Oh boy, NEVER BEFORE HAS BING SOUNDED SO GREAT.

CONGRATULATIONS TO STEVE HOFFMAN! "

There's first-hand testimony! One can feel Pierre's bubbling excitement. Surely its infectious, too. I note that one can get a CD player for as low (!) as £150 now...I feel we may all be drawn into this latest net! But the price of the disc! All Japanese imports are expensive.

Still sitting stunned in the early morning - well, I nearly said light, but I mean murk and the postman was at the door again. He bore a package, obviously a record; all the way from Australia:

THE GOLDEN YEARS - IN DIGITAL STEREO: BING CROSBY 1927 to 1934

AEC L38560. (Australian Broadcasting Corporation trademark used by Festival Records, says the sleeve).

1. Someday sweetheart.
2. Mary (What are you waiting for?)
3. So the bluebirds and the blackbirds got together.
4. I surrender, dear.
5. Where the blue of the night (meets the gold of the day)
6. Please.
7. Thanks.
8. The last round-up.

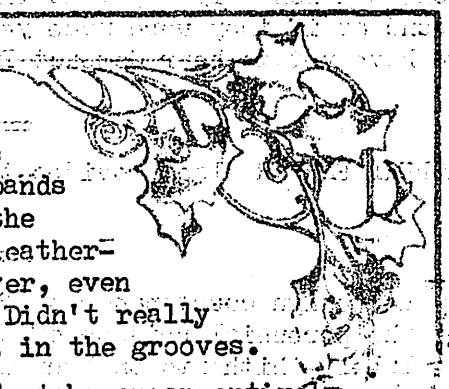
1. St. Louis blues
2. Black moonlight.
3. Beautiful girl.
4. We'll make hay while the sun shines
5. Temptation.
6. Did you ever see a dream walking?
7. She reminds me of you.
8. Love in bloom.

The sleeve - dark green, with amber/pink lettering, and a hand-painted picture of Bing - bears full details which we haven't reproduced here as they are freely available in so many places, notably BING - JUST FOR THE RECORD. And this will tell you that the orchestras of Duke Ellington, Jimmy Grier, Gus Arnheim, Aaron Aaronson, Anson Weeks, Lennie Hayton, Georgie Stoll are involved.

> If digital stereo sounds like this, one can only boggle at the thought of compact-disc. One listens in vain for cracks, blips, hiss etc. etc. The reproduction is quite incredible by this means.

And this proves too that those sound engineers in the early 30's certainly knew their job. Or did they? Its quite certain that they implanted in the grooves of those old 78s sounds that could not be produced by the means then available. In fact, not until NOW - the electronic age. I remember being told on a course that Einstein was such a masterly 'brain' that he produced formulas, the sums of which could not be worked out because it would take years to do so. It was not until the atomic age, with electronic assist-

ance that Einstein's theories and formulae could be worked out - and modern scientists and mathematicians discovered that the answers were precisely as Einstein said they would be.



Much the same can be applied to the 78rpm records now the subject of so much electronic treatment. The various instruments in the bands are being heard as never before - except in the studio when the recordings were made. The leatherette portable, the radiogram, the record-player, even recent hi-fi systems couldn't pick them up. Didn't really stand a chance! But - the sounds were there, in the grooves.

And now they can most certainly be heard. 78s take on an entirely new meaning - and sound.

Many members were good enough to send us articles on what 'digital recording is. And the thoughtful Aussie who sent us the album - DAVID B. CURRINGTON - also sent us a piece on how it is done - and what it means. We found David's words easiest to follow and by that yardstick feel it best to rpproduce what David was told:

".....digital remastering is the best method so far available to transfer the pure music from 78rpm recordings to LP without loss of quality BECAUSE THE TRANSFER ELIMINATES, or reduces, the use of recording tape. Previously, in order to make an LP master-disc for pressing, it was necessary to first record the 78 onto tape. Actually, in an effort to eliminate some of the crackle and imperfections of the old 78s, one or more recordings were made from tape to tape for filtering purposes. From our own experiences of getting a tape that has been recorded, re-recorded and passed on a number of times, it is obvious that the more times you 'dub' (copy) from one tape to another, the more tape 'hiss' you get - and the more muffled the music becomes.
The digital method of transfer utilises electronic means, not tape, for storing the sound extracted from the 78rpm record for refinement before transfer to the master-disc for pressing the LPs. The nuisance of tape 'hiss' is, therefore, overcome as are related problems."

That's clear enough, we think. And we can certainly confirm that the sound quality is really extraordinary after listening to this album THE GOLDEN YEARS. How to get it? Well, if you have an Australian correspondent you have an avenue. If you do not, well, we have reason to believe the albums (and others in the series, non-Bing) will become available here. It is to be hoped so.

Much the same applies to the Compact-Disc Pierre Bugnot has; no doubt it will arri e here if, indeed, it hasn't already done so.

ROBERT PARKER, says the sleeve, is an Australian Sound Engineer and broadcaster, internationally acclaimed for his development of a unique system for exacting high quality stereo sound from early mon 78rpm recordings - a process which is exclusive to ABC records.

He has also already presented radio programmes here in Britain via the BBC of high-quality jazz records processed by his pioneering method. You will note that he has made a remarkably fine section for his treatment on this album, THE GOLDEN GREATS - Here again, in TEMPTATION, the

....

piano solo Leslie Gaylor meetions, has not been edited by a single note.

One can honestly say that these recordings, dating from 1927 to 1934, sound as if they were made yesterday. A new listening delight - but we have yet to hear Compact Disc!

ROBERT PARKER also provides the accurate and interesting sleeve notes.

The benign countenance of Bing greeted us in the shops in October with the perennial reissue of WHITE CHRISTMAS on the Music for Pleasure label - hitherto on Brunswick of course for many years. Some time ago there were stories in the press that at last a record had come along - by one Michael Jackson - that had broken Bing's record of sales with WHITE CHRISTMAS. This was obviously a gimmick thought up by some pop-promoting merchants; and even if it was true, which we beg leave to doubt, he overlooked one thing: Jackson's record is now almost certainly forgotten while Bing's will continue to be issued annually as far as anyone can see.

We have come to realise that, try as we will, we cannot cover ever issue there is of Bing's records! We'll go on trying but the more we look around the more obvious it becomes an impossible task.

The new BBC-TV serial, the preposterous story of THE SINGING DETECTIVE, has had an album released by the BBC in conjunction which includes DON'T FENCE ME IN and AC-CEN CHUATE THE POSITIVE, both with the Andrews Sisters. Rest of the album contains items by Dick Haymes, the Ink Spots, Mills Brothers and other vintage artists.

Then there is :

THE STARS SING AT CHRISTMAS: PICKWICK INTERNATIONAL SHM3205

Price: £2.49.

This contains THE FIRST NOEL by Bing, with the rest by other artists including Louis Armstrong, the Andrews Sisters (with GUY LOMBARDO and his orchestra, Dick Haymes, Peggy Lee, Judy Garland, Mills Bros. and others.

I recently left one of our local shops much puzzled, for the manageress had said to me: "There's a record coming in next week that will interest you." (She knows my taste!) "THE CHRISTMAS ALBUM, by Bing Crosby and Rosemary Clooney," she said. Bing and Rosie - a Christmas album? I thought. Impossible - unless they have compiled such an album from Christmas radio we know nothing about. The album duly arrived - and it consists of Bing on one side singing half-a-dozen of his well-issued Christmas songs, and Rosie doing ditto on the other. No duets, and no real connection. MTEOR (Monarch 024). Its a very tasteful, Christmassy cover, with the Bing Crosby/Rosemary Clooney in copperplate writing. But not much of a 'catch' at £4.49p. This firm, by the way, is based in Staines, Middlesex.

Before passing on to more albums we'd like to interpolate to the effect: what a fine orchestra was GUS ARNHEIM's...I've always liked this band better, in fact, than the Whiteman. One can well understand that stunning 'concert-type' arrangement of I SURRENDER, DEAR was sometimes played half-a-dozen times (by request) at night at the Cocoanut Grove. Beautiful sound of the Arnheim band and Bing, of course, tip-top. That band could play sweet, romantic, smooth numbers - and yet when required, swing with the best. It was good for Bing....

THE CHRONOLOGICAL BING CROSBY

JONZO RECORDS JZ-7 JONZO RECORDS, PO BOX 212, HARROW, MIDD'X HA3 7LD

VOLUME SEVEN: 1928 - 1929

Side One:

I'll get by	Ipana Troubadours
Rose of Mandalay	
I'm crazy over you	Sam Lanin's Famous Players & Singers
Susianna	
If I had you	
The spell of the blues	Dorsey Bros Orch.
Let's do it (let's fall in love	
My kinda love	

Side two:

Coquette	Paul Whiteman & his Orchestra.
My Angeline	
My kinda love	Trio: Matty Malneck, viola, Roy Bargy, piano; Snoozer Quinn, guitar.
Till we meet	
Louise	Paul Whiteman & his Orch.
I'm in seventh Heaven	
So the bluebirds and the blackbirds got together	Rhythm Boys.
Louise	

The above are the bare bones of the titles and accompanists; the - as usual - beautifully packaged album has a wealth of details, including original record nos, composers, personnels and so on. Sleeve notes relating to every song are by Colin Pugh; re-mastering as always by John R. T. Davies.

The producers have valiantly pressed on with this monumental series, and it is certain that members will find this latest volume much more to their liking. Bing is shewn in perhaps his final emerging phase, clearly there on every track. Some are still vocal refrains, but there are also solo numbers, including his very first. No obscure humming and aahing in problematic quartets, trios, choirs. All Bing - even in the Rhythm Boys numbers he is solo. The rather exotic name of the Ipana Troubadours is explained - Sam Lanin's outfit when sponsored on the air by the makers of Ipana Toothpaste!

Interesting that the Dorsey brothers were also emerging at this time, leaving Whiteman to form their own outfit - to be later bedevilled by quarrels and the forming of their own individual bands - Tommy's and Jimmy's.

> Having earlier stated what a lovely band Gus Arnheim had - in this personal view - it suddenly struck me that while the Whiteman band always had a full complement of reeds, the band was almost entirely dominated by the brass. Seldom is heard a smooth, melodious, saxophone section passage in Whiteman recordings. This, of course, would have been at the dictat of the arrangers; I feel it detracted from the overall sound of the Whiteman band.

There is, incidentally, a really splendid 1929 photograph of the Whiteman band on the inside of the sleeve, exceptionally clear in definition, with Bing very easily identified at the age of 26. The front of the sleeve has a rare portrait of Bing - with moustache.

> One cannot help feeling a little apprehensive, a little uneasy, that his brave project is going to be overtaken by technology, splendid as the reproduction is. Digital remastering not to mention Compact Disc are obviously beyond the resources of comparatively small, independent producers. Yet Bing's <u>total</u> output - which this series aims at - will necessarily be the only such collection in very good quality.

If you cannot obtain these albums locally, you have the address. Price by mail was given in the last issue of BING. The project deserves the support of all members, especially now that we are approaching the start of Bing's golden age.

BING CROSBY: HERE LIES LOVE: "LIVING ERA" AJA 5043 also on Cassette ZC AJA 5043

Side One:	Side Two:
The very thought of you	Love in bloom
Love thy neighbour	You're getting to be a habit with me
June in January	I love you truly
You've got me crying again	Someday, sweetheart.
May I?	You're beautiful tonight, my dear.
With every breath I take	Love is just around the corner.
Temptation	Just A-wearyin' for you
Let me call you sweetheart	It must be true.
Sweet and lovely	Here lies love.

Eighteen tracks - and nothing wrong with the QUALITY! In fact, its stupendously good. We've long been at the stage when - except for the Kraft and other radio material - nothing new is likely to turn up for us so the angle now is: how good is the remastering, considering what has already been said about CD and digital? This is a GEM of an album, for it contains songs that have not been over-issued on LP; and where they have, it was many years ago. Classic film songs including the true Crosby classic - HERE LIES LOVE. We haven't - again - given the full details of the sleeve (notes by Brian Rust) but the bands of Gus Arnheim, Georgie Stoll, Guy Lombardo (two rare ones here!), Irving Aaronson, Nat Finston and his Paramount Orchestra, are involved.

Production is by KEVIN DALY and the quality is superb. This is the same firm (or label) which issued BIX 'N BING a couple of years ago - Academy Sound and Vision Ltd., 1986, Martin House, 1790181 North End Rd., London W14 9NL - BUT, these records are handled by the usual distributors and so should be order-able from any good record shop.

Price we paid was £3.99.

By the way, the first two records Bing cut on his 1934 20-year Decca contract are here - I LOVE YOU TRULY, and JUST A'WEARYIN' FOR YOU.

What is a truly outstanding feature, however, is the sleeve! One can understand the problems of a sleeve designer, bearing in mind that Bing's career spanned 1926 to 1977. You can't really show him as a 23 year old; nor as a 74 year old! With all those years in between. Here there are three stunning pictures of Bing from three distinct eras, even tho' the actual contents are fairly early 30's. The colouring, too, is quite stunning - with Bing's name presented as it SHOULD have been on the IN DEMAND Album.

Everyone should want this. Younger/newer members should - to coin a phrase - lap it up! Here is that vibrant, sensational, voice in all its glory. And I defy anyone to listen to TEMPTATION - and dub Bing a crooner. Or, try THE LAST ROUND-UP again - especially the finale!

Stand by! We're by no means finished with TRACK EVENTS. It has become a question of not enough albums - but whether or not we can afford 'em all!

Proceed! as Bing said to Louis Jordan in the course of YOUR SOCKS DON'T MATCH!

"BING CROSBY IN THE THIRTIES" VOLUME 3
With JOHN SCOTT TROTTER & HIS ORCHESTRA.

JSP Records 1104
Price varies, it seems from shop to shop.

Side A:

1. You're a sweetheart
2. Birth of the blues
3. This is my night to dream
4. On the sentimental side
5. Pale Venetian moon
6. You're a sweetheart.
7. Show me the way to go home
8. You took the words right out of my heart
9. Rosalie.
10. The Dipsy Doodle.

Side B

1. On the sentimental side.
2. Moonlight bay
3. Isee you face before me
4. Gyspy Love song
5. Thanks for the memory
6. Gypsy in my soul
7. You're a sweetheart
8. My heart stood still
9. Side by side.
10. An old flame never dies.
11. Sympathy.

A flaming, red, sleeve, with authentic notes by Geoff. Milne, house what is, of course, a large slice of Kraft Music Hall material, entirely radio with no commercial records involved. Those who have patiently acquired various US albums such as Broadway, Totem, and Spokane, will therefore already have most of this material, though doubtfully in this quality. All items come from the period January to March, 1938.

You will see that some songs are duplicated but they are different broadcasts, full details of which are given. Even so, a recent survey showed members didn't care too much for this duplication though no doubt it pleases the really avid!

> This repertoire illustrates again for me the beautiful use John Scott Trotter often made of the glissando trombones. Quite a feature of so many of his arrangements.

In addition to the US albums mentioned above, many will be familiar with most of these tracks thro' various tapes, most of them a little tatty. We can only repeat, this is probably the best quality of the KMH stuff available. The sleeve states this comes from the original tapings made by Eddie Rice from the 16" transcription records and we won't go into that story again for surely everyone is aware of it by now.

> Anyone desirous of having this excellent album, and unable to obtain it locally, might drop the Editor a line with a SAE for I may have an avenue.

"THE BING CROSBY COLLECTION" 20 GOLDEN GREATS "DEJA VU" DVLP 2027

Side 1:

1. White Christmas
2. Silent night.
3. Adeste Fidelis
4. The Christmas Song
5. Rudolph the red-nosed reindeer
6. Silver Bells
7. Deck the halls/away in a manger Oh little town of Bethlehem/ The first Noel.
8. MacNamara's Band
9. Sweet Leilani
10. Don't Fence me in.

Side 2:

1. Swinging on a star
2. A thousand violins
3. You are my sunshine
4. Mexicali Rose
5. I'm an old cowhand from the Rio Grande
6. Pennies from Heaven
7. Too-ra-loo-ral-loo-ral
8. Galway Bay
9. Now is the hour
10. You must have been a beautiful baby

One feels bound to wonder - not without a small trace of malice! - if HLC Properties (see last issue, LICENSE TO BING) are aware that Bing's recordings seem to be being purloined and i ued willy-nilly left right and centre all round the world! Some of them are, to be fair, quite pukka - MCA for instance including Japanese issues; PRECISION RECORDS & TAPES who have been issuing THE RADIO YEARS VOLS 1 & 2 also seem to have the okay from the Crosby Estate.

This DEJA VU album emanates from Italy and in the smallest print on the label itself is Licensed by GRAPEVINE INC. Whether that exists or is fictitious we can only guess. This is a 1985 issue and has, therefore, been around for some time. Indeed, isolated members have written to say they have picked it up. But its availability has by no means been widespread; we in South Wales ordered it from three different shops and all produced a blank. Then, suddenly, it turns up in a huge sale! We had been aware of this DEJA VU series and seen albums from other artists but until this no Bing.

> And it is a most curious album! Off-hand, we can't recall an album that comprises radio material and pukka commercial recordings, as this one does.

On side one, down to McNAMARA'S BAND, it is all radio, circa 1944-45; Side two is, with the exception of A THOUSAND VIOLINS, all commercial tracks. There are no sleeve notes as such except to say that the tracks have been remastered to Dolby B standards and enhanced for stereo. Actually, despite some echo, the sound is quite good.

The sleeve is a dignified black, white and gold - Bing's bow-tie being the only colour relief - black and red. Judging by side one, it could come under the heading of A Christmas Album. Although, as stated, originating in Italy, the few notes quoted and the titles are all in English! Granted most of Side 2 are indeed "golden" million-sellers, how on earth did they slip in YOU MUST HAVE BEEN A BEAUTIFUL BABY?

> Can it be that we are getting a spin-off from the Common Market? There have been sales lately in some shops whereby albums, including, the above have turned up, along with albums originating in France, Germany and Switzerland - not necessarily Bing, of course. Is some record entrepreneur buying up records in Europe and bringing them here? Could be, if you consider the following:

BING CROSBY: 20 GOLDEN GREATS: NOSTALGIA, SWITZERLAND,
VOLUME ONE MADE IN WEST GERMANY

Side 1:	Manhattan	You couldn't be cuter
	Swinging on a star	At a perfume counter
	Loch Lomond	Let's take the long way hmme
	Take it easy	Magic is the moonlight
	The moon won't talk	Floating down the old Green River
	Gypsy in my soul	Lovelight in the starlight
	The one I love	Hip Hip Hooray
	Amor	We mustn't say Goodbye
	Till we meet again	Poor Little rich girl *
	Thanks for the memory.	Feudin', fussin' and fightin'

*on playing, this turns out to be HOW SOON?

Kraft Music Hall material! One of the albums of which Lionel Pairpoint remarked: "The pirates have been pirated!"

It is something to smile at that these albums blandly bear the legend to the effect that 'copyright subsists in this recording, copying, public performance &c. prohibited'! It was never their copyright in the first place. Equally amusing is the blithe way they describe the various albums as GOLDEN GREATS! Granted we are inclined to think anything Bing does is mainly great but a certain reserve might be exercised in album descriptions, especially when the material concerned is ancient radio!

This is Volume I as you noted; there is a Volume 2 - and this is the one that contains I DREAMT I DWELT IN MARBLE HALLS. We haven't come across this second volume but some members have, though mainly on cassette.

The sleeve is most attractive in bright colours - red, gold, brown and a nice picture of Bing. There are no sleeve notes

So NOSTALGIA of Switzerlane/West Germany join the ranks of Totem, Spokane, Broadway and JSP in issuing Kraft Music Hall songs on album. The price, if you find the album, is £2.99 - a bargain. The sound quality is quite acceptable.

CROSBYANA VOLUME VII "SINGULARLY BING" Broadway Intermission BR - 137

(Broadway Intermission Records, PO Box 100, Brighton, MI 48116, USA. is the address if this record cannot be obtained - only in specialist shops in Britain).

Side 1:

1. Gigi (27.12.57)
2. Trust your destiny to a star(27.12.57)
3. Rain (17.8.58)
4. Church Bells (17.8.58)
5. Man on fire (8.4.57)
6. Seven nights a week (8.4.57)
7. Straight down the middle(31.12.57)
8. Tomorrow's my lucky day (31.12.57)
9. Just what I wanted for Christmas (25.3.59)

Side 2:

1. The second time around (25.8.60)
2. Incurably romantic (25.8.60)
3. Nothing in common (with Bob Hope) (24.2.58)
4. Paris holiday " " " "
5. The white world of winter (28.9.65)
6. Where the rainbow ends (12.2.68)
7. The Blue Room (11.6.56)
8. Cheek to cheek "
9. Mountain greenery "

Here is a very desirable album indeed for so many features attach to it. Firstly, these are singles (except for the last three) which Bing recorded in the years after his long contract with Decca had expired. Secondly, they were recorded during the transation from 78rpm to 45rpm records. It marks, too, the period when Bing began to suffer, it may be felt, from the loss of John Scott Trotter and Jack Kapp. And also, the sleeve says it so why not us? - Bing's records were not being bought as hitherto.

The sleeve notes are by Mark Scrimger and the opening paragraph says:

> "When Bing Crosby was at the height of his popularity it was estimated that, on the average, a new Crosby recording was being released to the public every other week. However, with the great changes in musical trends that took place in the 1950s, Bing had more and more trouble finding his type of songs to record - not to mention, finding engugh people to buy them after they were released....."

All of which is, it must be conceded, perfectly true. Not as far as the discerning public was concerned. And "the changes in musical trends" mentioned could bear a name other than "musical"!

Here then are 18 tracks of the lesser-issued category, covering perhaps as indicated, a somewhat depressed period in the Crosby career which, it is well known, did come back with a considerable impetus after this temporary eclipse.

> The sleeve also states its special thanks to Richard Pearson for his help in compiling this album - Richard is a keen Stateside ICC member. This must clearly be a special dispensation album for much of the material is certainly not copyright-expired.

Another feature of this album is that the last three tracks - originally issued on album only, e.g. BING SINGS WHILE BREGMAN - are alternate 'takes', bitherto only issued in Australia. SECOND TIME AROUND and INCURABLY ROMANTIC are two titles we get a lot of enquiries about, so they will be welcomed.

** If you really want this, 14 dollars (about £10) will bring it from the address given by airmail. Orchestras include Buddy Cole, Pete King, Joe Lilley, Bugs Bower, Buddy Bregman and others. No. JST.

As LESLIE GAYLOR indicated in his notes, FANCY MEETING YOU HERE (or RENDEZVOUS as it once appeared) has turned up here again - the Germar issue, which is of course identical to the UK issues. Common market spin-off again? Price we saw £3.49p. RCA NL 89315

EMI have reissued THE CHRISTMAS ALBUM 'NOW' album - Bing's WHITE CHRISTMAS among a list of modern 'pop' merchants - akin to putting a pearl alongside a heap of flint-stones. But illustrative of how difficult it is to keep track of all Crosby issues.

** The SINGULARLY BING album reviewed above, we omitted to say, has a mid-blue sleeve, with a nice pipe-smoking Bing picture on the front with a black-and-white photo of him on the reverse.

The days of the heavy headphones, which made the ears hot and itchy have long gone; they were replaced by the mini-stereo headphones, with soft plastic ear pads and were considerably lighter. Now it is possible - in fact easy - to get what are called micro-headphones. These fit right into the ear, thus cutting out extraneous sounds entirely. And the sound quality is not the old 'tinny' somewhat 'lacking-in-bass' reproduction but full-bodied hi-fi. A boon for private listening, or late-night relaxation when noise is undesirable. We picked up a set for £6.99 in Boots, but they are obtainable elsewhere.

Several members have drawn attention to the fact that the verse has been omitted from Bing's original recording of GRANADA on the new MCA "IN DEMAND" album, as indeed it was on the IN A LITTLE SPANISH TOWN album. What lies behind this, we wonder?

There are more than whispers of a 3 LP package of Bing due in the shops in the first quarter of 1987 from a source that is virtually unimpeachable. We say shops though it is also said the offering will be exclusive to Woolworths. Something to look forward to with great anticipation.

Surprise item from VINCE WARING of Wigna; You may be interested in a tape I picked up in a wholesale supermarket. It is of Bing and Sinatra and the name on the cassette is STARLET. Among other numbers they duet on LONG, LONG TRAIL A'WINDING and AMONG MY-SOUVENIRS. On the jacket it says DELETION DE LUXE. ORIGINAL HISTORY OF JAZZ.

DICK NETTLETON, Stanford-in-the Vale, Oxon tells us that while a member was complaining there were no Bing tracks on a boxed set of the 1950's, there is a new boxed set by READERS DIGEST of 8 LPs which include: STARDUST : AROUND THE WORLD : THE SPANIARD THAT BLIGHTED MY LIFE : GONE FISHIN'....

And it is understood that VOLUME 3 of THE RADIO YEARS (remember Vols 1 & 2 by PRECISION RECORDS & TAPES?) is in being though we haven't seen it yet - no doubt "on its way" from the States. This is 50's radio material.

TO SUMMARISE "TRACK EVENTS" THE FOLLOWING ARE THE RECORDS DEALT WITH:

Compact Disc: Bing Crosby Sings Again	MCAD-5764	(Japan-France)
The Golden Years: Bing Crosby: In Digital Stereo.	ABC(Australia)	L38560
White Christmas: Perennial issue Music for Pleasure	MFP	5590
Stars Sing at Christmas: The first Nowell	Pickwick	SHM 3205
The Chronological Bing Crosby: Volume 7	Jonzo	JZ-7
Bing Crosby: Here Lies Love.	Living Era	AJA 5043
Bing Crosby in the 30's: Volume 3.		JSP 1104
Bing Crosby: 20 Golden Greats	Deja Vu	2027
Bing Crosby: 20 Golden Greats	Nostalgia	LPF 22014 (Switz./Germany)
Bing Crosby/Rosemary Clooney: The Christmas Album	Meteor	o24
Crosbyana Volume 7: Singularly Bing.	Broadway (US)	BR137
The Christmas album: White Christmas only	EMI	NOX 1
Bing Crosby/Rosemary Clooney: FANCY MEETING YOU HERE:	RCA(Germany)	NL89315

REMEMBER THE NEW ANNUAL SUBSCRIPTION IF YOU ARE RENEWING ON RECEIPT OF THIS ISSUE PLEASE !

We're delighted to print the following from FRED REYNOLDS who compiled the monumental ROAD TO HOLLYWOOD: I am grateful for the support of all those who purchased the book and appreciate the trouble taken by all those who wrote to say it gave them some pleasure. I have heard from places as far apart as the US and Australia as well as many here.

TRADING POST

Entries here are free to members for all kinds of Crosbyana wants - records, tapes, books, pictures &c. There is a nominal charge of £1 for non-Crosby items. Restrict entries to a maximum of 6 lines. If long lists are involved invite a SAE.

RON PHILPOTT, 12 Roberts House, 54 Upper Park Rd., NEW SOUTHGATE, London N11 1RZ: 50 Bing 78s and various LPS for sale. Musical auto-biography boxed 5 LP-set £20 incld. post., Bing's Treasure "The Songs I love" (Longines) £22 inc. P & P. List on request.

MICHAEL KENEFICK, 4, Friar St. Youghal, Co. Cork, Ireland: Wanted, any radio items such as SENTIMENTAL JOURNEY or HOLIDAY WITH STRINGS of the late Michael Holliday or anything else from his TV shows. Also anything on the late Buddy Clarke. Will pay top prices including postage, all correspondence answered.

BARRY WHITTINGHAM, Caravan, First Aven. Greasley St. Bulwell, Nottingham NG6 8NG: I have 98 Brunswick 78s, 1 HMV, 3 Columbia, 1 Capitol and several EPs and LPS for sale: List and price guide on request.

10" and 12" LPs for sale; offers invited. Send SAE to Jim Lowe, 40 Winifred St. North Woolwich, London E16 2HX for list.

Those familiar with the videos of STAN WOODFORD, 6 Mariam Gdns, Hornchurch, Essex, RM12 6QA (Phone Hornchurch 45049) may be interested to know a further 2-hr cassette (video) of 40 songs is available. £10 incl. P & P.

BERT DAY, 35 Galla Cres., Dalbeattie, Scotland, DG5 4JY has a series of C90 cassettes, e.g. Hard to Get 78s; KMH songs; Bing's Fluffs; Bing at the Palladium (4.7.76): Bing in the record studio (London & America) &c. C90's £3 incl. of P & P. SAE for further details or phone (0556) 611215.

JIM RAMSAY, LLanthewy Cottage, Llanthewy Vache, Caerleon, Gwent: WORLD RECORDS "THE VERY BEST OF BING" six LPs plus bonus LP BING & FRIENDS Boxed: £20 or near offer (price includes P & P)

BRIAN JONES, 1 Gellihaf Rd., Fleur-de-Lis, Blackwood, Gwent NP2 1RJ: Same WORLD RECORDS set at £22 post paid.

DESMOND HELLIER, Westfield College, Hampstead, London, N.W.3 7ST (Phone 01-435-7141) Wanted: Readers Digest BING SINGS AGAIN boxed set, Cash or trade LPs, e.g. HOW THE WEST WAS WON &c. Also interested in swopping 78s on foreign labels.

NEIL ROBINSON, 19 Alder Grove, Stapenhill, Burton-on-Trent DE15 9QR (Phone (0283) 33845: has 60 plus LPs for sale: Lists on receipt of SAE. Also books CALL ME LUCKY/CROSBY YEARS/ONE AND ONLY BING. Callers welcome.

TREVOR WAGSTAFF, 49 Dawes Avenue, Hornchurch, Essex, RM12 6AJ: I am very keen to get the HOLIDAY IN EUROPE LP (Bruns. LAT 8505). Willing to pay good price for a copy in good condition.

LES BRICE, 40 Crown Road, Clacton-on-Sea, Essex, CO15 1AJ: I have two sets of the 4-album H.R.B. boxed-sets for sale, "BING CROSBY & FRIENDS" radio material. Offers?

We frequently get enquiries about the poems that Bing recorded (for Noel Mould) in London - as to whether they have been or will be issued? We're just as much in the dark. Presumably they have been mislaid in the general chaos that seems to prevail at Philips - see last issue. We have HEARD them - and they should be issued. Bing's narrating voice is as musical as his singing one. Well, almost! Philips? Perhaps we mean United Artists?

DAVE BURROWS, 30 Sevenoaks Court, Copsewood Way, Northwood, Midd'x HA6 2TW writes: I wonder if we have a fellow Canadian (retired, like me) in - best of all - Edmonton who'd like to swop yarns, then eventually mutually visit? We can assure a lovely area here outside Londonto stay and explore city and country....

Editor: Dave means, I assume, the Canadian Edmonton, not the London suburb.

JIM LOVELL, 23 Priory Rd., Acton Green, London, W4 5JA: There was a Perry Como programme which opened with the usual LETTERS, WE GET LETTERS...but sung by Bing. When he finished he asked: "IS THIS THE PERRY COMO SHOW?" and Como said: "Well, it used to be!" Its a long while ago, but does anyone have a taping of it? If so I would be very appreciative and happy to reimburse for trouble &c.

In the first item previous page please read GOLDEN TREASURY not Treasure.

"HOLIDAY INN" is scheduled for screening on Channel 4, 18th December.....

It may be a good idea, for those who make radio requests to the various record programmes to ask for GETTING TO KNOW YOU - easily to hand from the IN DEMAND album. No doubt many requests will take care of the Christmas songs!

DAVID WARD, 51 St. Andrews St., Lincoln (Phone (0522) 40680: WANTED: back issues of BING No. 74 Christmas 1984; No. 77 Sept. 1985. Reasonable prices paid. Also wanted any early issues of BING and CROSBY POST - again reasonable prices paid - for ANY early Crosby magazines. Also interested in contacting anybody doing a list of songs Bing sang in TV shows for a TV 'discography'.

KEN MERRY, 28 The Avenue, Bessacarr, Doncaster, S. Yorks DN4 5JX: has a series of C60 cassettes of radio tributes to Bing from SOUNDS EASY, Hubert Gregg's BING & BOB, etc. £2.20 post paid. Details on request with SAE.

PLEASE ADD TO THE LES BRICE items above: Also on offer HOLIDAY IN WASHINGTON - EP, BING & THE DIXIELAND BANDS - EL BINGO LA 8529, and GERALDINE, DON'T FIGHT THE FEELING LD 1001.

MEMBERS ARE EARNESTLY REQUESTED TO MAKE SURE THEIR ITEMS FOR "TRADING POST " ARE CONCISE AND ACCURATELY DESCRIBE WHAT IS WANTED OR ON OFFER. WE ARE GETTING INVOLVED IN NEGATIVE CORRESPONDENCE (EXPENSIVE, TOO) IN ELUCIDATING OBSCURE ADVERTS. RECEIVED. A SEPARATE SHEET OF PAPER IS HELPFUL, TOO.

BING TIES, with the motif seen at the top of previous page, are available in either blue or maroon from BAXTER'S BADGE CENTRE, 13 Ropergate, Pontefract, West Yorks, WF8 1LL at £3.50 plus 20p P & P

A small PS to TRACK EVENTS: The Bing/David Bowie 12" single (full unedited version it says) of LITTLE DRUMMER BOY/PEACE ON EARTH by RCA is in the shops again, taken of course, from Bing's last Christmas show, made in Britain.

SPECIAL OFFER

- a generous member has passed us some records to offer, possibly to a new, younger, collector or someone who had missed them, the proceeds towards our postal expenses &c. A nice gesture. They are

DECCA DOUBLE ALBUM: DBC 1/2 One record 1931, the other 1975/6: Titles:

1931

Where the blue of the night	Sweet and lovely
Just one more chance	Can't we talk it over.
I'm thru' with love	I found you
I found a million-dollar baby	Dinah
I apologise	A faded summer love
Dancing in the dark	Now that you're gone
Stardust.	Goodnight, sweetheart.

1975/6

I'm getting sentimental over you	Where the morning glories grow.
As time goes by	Time on my hands
The rose in her hair	Nevertheless
Stars fell on Alabama	Spanish eyes
That old black magic	At last.
Once in a while	There's nothing that I haven't sung about

CBS EMBASSY: A BING CROSBY COLLECTION VOLUME I (14 sides never released on LP)

I'm crazy over you	Shadows on the window
Rose of Mandalay	You're still in my heart
Southern Medley	Happy-go-lucky you and broken-hearted me
Waiting at the end of the road	Lazy day
I found you	With summer coming on
Starlight	Love me tonight
Love, you funny thing.	We're a couple of soldiers.

SEASONS: POLYDOR: 2442 151

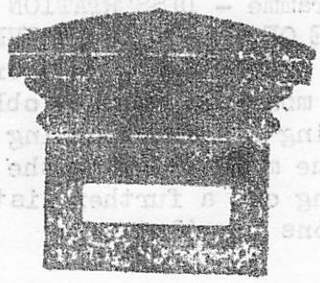
Seasons	In the good old summertime
On the very first day of the year	Summer wind
June in January	Autumn in New York
Spring will be a little late this year	September song
	Sleigh ride
April showers	Yesterday when I was young.
June is butin' out all over	

These will have varying values to everyone - for most, perhaps, just duplications. To someone just starting out - well, no one will be held to ransom, and we just do not have the time to run an 'auction'. So, offers for the four albums up to £15.00 will be acceptable for the cause mentioned. More than one, after a week of BING being posted, such names will be put in a hat and the chap next door will draw! SEND NO MONEY until you get the records; prefer to sell in one package. And the price will include P & P.

FOR THOSE WHO HAVE CASH LEFT OVER from chasing up all the albums, there is - at last - a video-cassette of Bing's WHITE CHRISTMAS film at £8.99p in Woolworths.

One might say that within the confines of this issue of BING, Mr. C. has gone through the card! Compact disc, digital stereo, plain mono, and stereo albums, audio cassettes and a video-cassette.

Members are cordially invited to submit their stories for ONE MAN'S (or LADIES') BING if they feel it of interest - and it usually is. Those that have a story but feel unable to write it, well, without departing from the basic facts in any way, we can put it in order for you !



BING Letters

SID SCOTT, 28 St. Domingo Grove, Liverpool, L5 6RR:

Reference the mention of Everton F.C. playing as a signature tune ONCE MORE THE BLUE & THE WHITE, this ceased quite a few years ago and was, in fact, replaced by the theme from the TV show, Z-CARS.

I remember at the time a note in Everton's programme to the effect that permission for the playing of this record was granted by - guess who? - Mrs. Kathryn Crosby

The IN DEMAND record is great, like a breath of fresh air amongst the welter of re-releases and mixtures of radio material. I suppose these are great for younger fans and in a way, of course, I am pleased for any Bing material to be released as it shows the continuing interest.

I'm sure Bing would turn in his grave if he knew some of the things going on, especially the way some of his greatest fans have been treated - re. the HLC nonsense.

Editor: Nice balanced views; Bing sang ONCE MORE THE BLUE & WHITE in the film MR. MUSIC and recorded it on 21 June 1950. For non-football fans, blue and white are the colours of the celebrated Everton team. Playing of the record in such a fashion came about, as we indicated, thro' the efforts of the late LESLIE PHYTHIAN, a prodigious Crosby admirer and researcher who died in the late 60's. He did have the satisfaction of a long and sensible chat with Bing at Cockermouth in 1966 where Bing made a film on another of his great interests - fishing. Needless to say, Leslie was a No. 1 supporter of Everton! He should see them now when at last they do not live in the shadow of that other great neighbouring side, Liverpool.

FRED TILT, 21 Spenser Walk, Catshill, Bromsgrove, Worcs. B61 ONE:

I recently retired from work and one of my presents from colleagues at work was a unique framed portrait of Bing - an excellent copy of a photo. The staff had commissioned a local artist of repute to do this, quite unknown to me, and as you may imagine, it was a wonderful surprise; I think the instigator of this great gesture was one of my close colleagues Mrs. Pat Purslow who has family connections with the Birmingham Record Centre.

Excellent last issue - but in the article BING - THE TIMES OF TRAGEDY doesn't the writer appear to put Rosemary Clooney into HOLIDAY INN?

Editor: Lovely present - we have already disclaimed responsibility for inaccuracies in the "reproduced" articles! They mean well....

DENIS COOK, 90 West Way, Broadstone, Dorset, BH18 9LS:

I would like to see video given more prominence and would be interested to find out what Bing videos are available commercially.

Editor: Well, we hope the time is coming when a video feature will be necessary - but at the moment we know of only two commercial video-cassettes, e.g. BELLS OF ST. MARY'S and the new WHITE CHRISTMAS

MATT DOWLING, 100 Higham Rd., London, N18 6NP:

I was fortunate enough to have Alan Dell play two of

my requests on the Bing'anniversary' programme - DISSERTATION ON THE STATE OF BLISS and IF THERE'S ANYONE HERE with Donald O'Connor. Also, some months ago, Alan obliged me by playing Bing's recording of SHANGHAI. At the moment I'm in the process of making out a further list of suggestions for Alan.

Editor: Full marks for Matt, one of our newer fellas. Now Les Gaylor knows who to blame for DISSERTATION; actually, its quite a good philosophical discourse!

JOHN FLEMING, 8 Caernarvon Way, Banbury, Oxon: While Henry Pleasants tried his best to dissect Bing in his book (see last issue) and it was perhaps mildly interesting,I never went any further than just accepting him as a human being, gifted with a unique voice of power that set him apart from all the rest of the popular singers. He had it all in one package - the visual appeal AND the voice. He just made one feel good.

The records Bing made in the 30's still make me tingle, just as they did when we were all so much younger.

Editor: Quite so John. Dr. Mize attempted dissection many years before - but did more or less confine himself to Bing's singing in more positive terms.

JANET SNOW (Mrs.) 102 Kings Rd., London Colney, Herts:

I wonder if you have a particularly favourite record, or radio song? I often play this little game while doing the housework - all-time favourites, or Desert Island discs. Almost impossible as I've never managed to get it down further than about 12 or so. I'd have to include INDIAN SUMMER, AUTUMN IN NEW YORK, DINAH, ST. LOUIS BLUES, LOVE IN BLOOM, ONCE AND FOR ALWAYS, STARDUST (of course!) all the HIGH SOCIETY SONGS, THE WOMAN ON YOUR ARM, BROTHER CAN YOU SPARE A DIME...

Editor: Ah me! Janet cannot know the times this exercise has been attempted over the many years! And, as she surmises, it always ends in complete surrender! Most cannot even pin down a couple of favourite albums!

Goodness knows how much money Irving Berlin has made from his innocuous little composition, WHITE CHRISTMAS! In addition to what Bing has done for it - and Irving - the song has been recorded by scores of other artists, from the Ink Spots to, well, KIRI TE KANAWA. The beautiful lady soprano with the beautiful, operatic voice included it on a new Christmas album this year.

ONCE AGAIN WE HAVE TO ASK READERS NOT TO PAY TOO MUCH ATTENTION TO PA NOS. IN A FEW INSTANCES! THE READING SEQUENCE IS, HOWEVER, CONSECUTIVE !

(Cont. from previous column):

My wife, who likes Bing but doesn't rate herself a 'fan' nevertheless probably gets it as right as anyone. If I play the HOME ON THE RANGE record, she is liable to come in from the kitchen or somewhere and say: "Now THAT'S Bing's best album!" A couple of days later I may be playing WHEN IRISH EYES ARE SMILING - and in comes the wife: "Now THAT'S Bing's best album!" So far, she's made that assessment of around 20 albums.

THEO HARRIS, 70 Dollis Hill Avenue, London, NW2 6QT: Apropos the Compact Discs subject, one realises that Bing's output, or some of it, should be represented in this latest recording facility although the majority perhaps of established devotees - like me - are unwilling to commit themselves to the purchase of expensive new equipment.

Editor: Yes, I think this is the attitude prevailing now. But it does seem to hinge on just how MUCH of Bing's output will be transferred to what is undoubtedly a major technological advance in sound production. To expend cash on such a player for just a couple of Compact Discs doesn't seem much of a proposition. So many of us have what we like to think is excellent reproduction of our LPs now. But, and its something of a but too, remember how quickly 78s and even 45s, and EPs disappeared once the industry

made up its mind and got into gear? True, a lot of people still play 78s and 45s but the equipment is getting pretty old now - and finding a new player that caters for 78s is getting very difficult indeed. We'll go on playing micro-groove LPS, obviously, for some time - but judging by the reaction to hearing CD's one is unlikely to want to hear anything else!

One of the main handicaps to a wholesale advance into CD appears to be the lack of firms manufacturing them - or having the means so to do.

STAN PHILLIPS, 45 Russell Mount, Bransome Wood Rd., Bournemouth, BH4 9JN

True or false? Writes Sheila Graham in her book MY HOLLYWOOD: "Bing suffering with gallstones decided to have an operation. He was on the operating table and about to be anaesthetized when he sat up, got off the table, dressed, and walked out of the hospital."

My sister-in-law insists she can remember Ronald Colman singing BLUE SKIES in an early film - when did Berlin write the song?

Editor: True or false? We seem to remember that story. One doesn't normally walk away to suffer gallstones!

BLUE SKIES is certainly very old but of all the reference books at hand none give the date - more importantly, we can't remember Ronald Colman ever singing!

NEIL ROBINSON, 19 Alder Grove, Stapenhill, Burton-on-Trent, DE15 9QR

A follow up to my previous letter - I had a call from the house-clearance shop to say that they had some memorabilia of Bing Crosby....a tea-chest contained the four volumes of THE ROAD TO BING CROSBY in perfect condition and 55 copies of THE CROSBY COLLECTOR and CROSBY POST. The latter I've already promised to a fellow-member. While looking through the books I was shewn a photo-album containing 61 photos of Mr. C - black and white. Obviously I bought the lot for quite a nominal figure..

I was delighted to obtain the four volums of THE ROAD as I've been trying to find them for many years.

I went to Catterick last week-end to visit a 1941 RAF friend - a junkshop/auction room chap. After I'd told him I collected Bing 78s he said he had three large cartons at his home that I could willingly have as he had nothing on which to play them..... I can't wait!

Editor: You will remember Neil's remarkable discoveries from the last issue - piles of 10" albums of Bing among others. He seems to have struck a rich vein

Which leads us to mention that modern phenomenon which is sweeping the country it seems - car-boot sales. Many members have found this a rich source of records - and at reasonable prices. For those unacquainted, a suitable area such as a car-park or even a field is obtained and car-owners invited to bring their unwanted items of all kinds to display from the boot of the car. A small fee is charged if you are selling, nothing if you are buying. The fee usually goes to some charity. Seems every other street is holding these sales now - and verily it is proved that one person's junk is badly wanted by someone else!

I have practical experience - gained on my very first visit to such a sale. Some years ago I renewed a lot of my audio equipment and too late found I had lost the facility for playing 78s. I had given the old turntable away and just hadn't the heart to ask for it back! So, all the 78s were consigned out of sight - and mind - and reliance placed entirely on LPs and tapes. The very first car-boot sale I ventured into I discovered a small, leatherette Dansette record player. "Working perfectly: £4.50" it said. So, I had it; made the necessary connections from the cartridge to my amplifier (all I wanted was a turntable revolving at 78rpm) and Hey Presto! 78s were back in busy. Transferred to cassette with the Dolby facility, after being moistened with anti-static fluid, they certainly sound listenable now.

It was a bit of a shock to see a turntable whizzing round at 78 revs a minute again after years of 33 1-3rd or 45 revs!

DAVID WARD, 51 St. Andrews St., Lincoln, LN5 7UD:

A nice Bing snippet was pulled out of the air on radio the other night. A programme when so-called celebrities (and sometimes they are!) pick their favourite records. This show had James Herriot, the famous Yorkshire writer and vet. whose stories have made such entertaining TV series. Amongst his mainly classical selection came CARELESS HANDS "by dear old Bing" were his words. Apparently he is a big Bing Crosby fan and this record is a particular favourite because his daughter, then a young girl, would always sing this song from his 78 on his rounds. Bing also got a nice reference in his last book - AND THE LORD GOD MADE THEM ALL. Amazing how one comes across these personal memories of Bing.

BARRY WHITTINGHAM, Caravan, First Avenue, Greasley St., Bulwell, Notts. NG6 8NG:

I've had a book from America - POP MEMORIES 1890-1954 by a man called Joel Whitburn. Its published by Record Research, PO Box 200, Menomonee Falls, WI 53051, USA and costs 30 dollars plus 4 dollars P & P. (about £23 - Ed!) Its a kind of weekly Top 30, similar perhaps to today's Top Ten. Overall, it shows Bing Crosby had the most No. 1 hits, the most records in his own name and is the top performer of the century. It lists also the records Bing made with Whiteman, Guy Lombardo, Duke Ellington and the Dorsey Brothers.

Thanks to all those who sent us interesting letters - always read with interest - which haven't appeared here. This was a random selection.

TRACK EVENTS has already occupied considerable space in this issue - and no doubt that's probably how it should be. After all, records are the essence of Crosbyana. We have to return to the subject. Listening to the SINGULARLY BING album on Broadway, dealt with earlier, we have managed a careful hearing of the three track which are alternate 'takes' of BLUE ROOM, CHEEK TO CHEEK, and MOUNTAIN GREENERY, from those that appeared on Capitol's BING SINGS WHILE BREGMAN SWINGS. On original issue some, certainly including this writer, were somewhat aghast for the Bregman arrangements and execution of them was strident, brassy, and blatant, as if the band was in direction opposition to Bing instead of complementing him. I like big bands - though not the too 'brassy' ones - and I of course, like Bing. So why not like the album? They just don't go together: a big band album is one thing, a vocal album is certainly another.

But on these alternate 'takes' - it may be my fancy - but I feel the 'mix' is different and the band is not nearly so obtrusive as originally. It would be interesting to have the views of others possessing these alternate 'takes'.

NB: Despite its illustrious writers, Rodgers & Hart, MOUNTAIN GREENERY is an appalling song, surely! The contrived rhymes of "greenery" and "beanery" (there are others) is painful - and the melody only just passable. Not one of their best.

It seems to be getting little publicity and quite tardily we have learned of:

CHRISTMAS THROUGH THE YEARS

Seasonal favourites spanning 40 years, featuring 84 Christmas songs/carols on a 6-LP Boxed Set by READER'S DIGEST The artists are very varied indeed, ranging from Brenda Lee to Placido Domingo, from Judy Garland to Harry Secombe. There are, in all these 84 tracks, three only by Bing. Two entirely predictable e.g. SILENT NIGHT and I'LL BE HOME FOR CHRISTMAS. The third is most unusual on any collection - MARSHMALLOW WORLD !

Granted Christmas is what you want to make of it - but 84 songs on six LPS should take THE TWELVE DAYS OF CHRISTMAS to get through it !

The set costs a pricey £24.95 and is available direct, it says, from READER'S DIGEST, 7-10 Old Bailey, London, EC99 1AP. At over £4 a record in a collection we can't see them being deluged with orders for this set.

LEGENDARY PERFORMERS

Yet another boxed-set, this time of seven LPs, is being offered in America by READER'S DIGEST - the 'parent' company. It is entitled as above and features an album of each of the following:

BING CROSBY: MARIO LANZA: GLENN MILLER: PERRY COMO: ARTHUR FIEDLER: KATE SMITH: GUY LOMBARDO

This is being publicised in much more stylish fashion, with an open-out full-colour brochure featuring all the artistes. Bing is seen in his Father O'Malley garb and the accompanying notes say:

"ENTERTAINER OF THE CENTURY: BING CROSBY

Ask the man on the street: Who is the most popular singer of all time? Invariably the answer comes back: Bing Crosby. He was the entertainer of the century, a singer's singer, beloved 'Groaner', idol to more singers than anyone else. These twelve Crosby recordings won't let us forget the man and his music....

"The father of my career, the idol of my youth, and a dear friend of my maturity. - Frank Sinatra"

SWINGIN' ON A STAR I CAN'T BEGIN TO TELL YOU
AC-CENT-TCHU-ATE THE POSITIVE: DEAR HEARTS & GENTLE PEOPLE:
TOO-RA-LOO-RA-LOO-RAL: I'LL BE SEEING YOU: BLUE SKIES:
ITS BEEN A LONG, LONG, TIME: GALWAY BAY: WHERE THE
BLUE OF THE NIGHTMEETS THE GOLD OF THE DAY: DON'T FENCE
ME IN: NOW IS THE HOUR.

The price of this set is 39.96 dollars, which also works out about £29 but this does have the extra LP. But even if it was issued here, the set can hardly be exciting unless, of course, the other artists make it worthwhile for you. They are, of course, truly legendary performers.

If someone would care to get their calculator out we would be prepared to wager that TOO-RAL-LOO-RA-LOO-RAL must be well on the way to a century of reissues! Another factor that militates against this set is that, obviously, all the big records of the stars mentioned have, in most cases, already been acquired by those who admire them.

If you are feeling somewhat overwhelmed by now at this welter of record issues, we can only reply, somewhat weakly: So are we! For just to hand is news of:

THE BING CROSBY CHRISTMAS COLLECTION: DEJA VU DVLP 2078

Refer back to page 31 for information on this label of Italian origin. And this albums duplicates that shewn there down to and including McNAMARA'S BAND: thence - TOO-RAL-LOO-RA-LOO-RAL. is added to fill out Side 1. Side 2 has a continuation of the side 1 of the first album but completed with BABY ITS COLD OUTSIDE, with James Stewart, HARK THE HERALD ANGELS SING, with Frank Sinatra, and THE CHRISTMAS SONG, also with Frank Sinatra. Hope we haven't made that too complicated! All radio, of course but the quality, should you come across the album (we haven't) is excellent. Additionally, there are DEJA VU DVLP 2079/DVL2080 which also feature Bing in duplicates of this album, plus other artists, e.g. Nat King Cole, Mel Torme, Sinatra.

IN THE GROOVE

by COLIN PUGH

Among Colin's many activities is the writing of the sleeve-notes for THE CHRONOLOGICAL BING CROSBY series; here Colin explains in simple terms what is the case for and against more than six tracks per side...

As a one-time owner of disc-cutting equipment on which - over several years - I became quite proficient, I feel I am in a position to amplify John McNicholas's brief reply to those suggesting anything up to 20 tracks per album on the CHRONOLOGICAL BING CROSBY series.

Firstly, John is quite right when he says that this can only be done at the expense of the high quality reproduction which collectors have now come to expect and appreciate. The fact that big companies issue "budget multi-track reissue" albums in no way refutes this bald statement of fact. In order to include 10 tracks per side they have to close the grooves up to 400 and sometimes more grooves per inch on the record. Now, to do this and to feed to the cutting head the same full frequency range and the same amplitude as used for top quality recording, would result in a record that, in fact, could not be played - the "land" would disappear - and no stylus could track the groove.

> The reason for this is quite simple: a monoaural groove consists of two 'walls' and 'land' - the latter being the uncut portion BETWEEN any two grooves. Some land is essential if the playback stylus (on your player) is to track and stay in the groove.

Keeping this in mind it is necessary to understand the actual course a cutting stylus (and ultimately a playback stylus) takes. It does not simply travel in a true circle round and round the record in ever decreasing circles but on its journey it 'waves' to the left and right, governed in this 'sideways' action by the amount of amplitude and frequency range applied to it. The heavier the recorded signal, or sound, the greater the modulation. From this it will be seen that the grooves have to be far enough apart so as not to run into each other. Should this happen, it is known as 'wall breakdown' and the only way to avoid this AND maintain grooves close enough for 10 tracks per side, is to reduce the frequency (especially the bass end) and reduce the volume level. This is done on multi-track issues and although it may be 'listenable' it still falls far short of the quality of the same track were it re-mastered to perfection, as happens with the work of John R. T. Davies. So much thought, time and effort, goes into the re-mastering of the tracks of THE CHRONOLOGICAL BING CROSBY that it would be unthinkable to forsake this course.

> In a way, it is an insult to call this a "Re-issue" series for this rather implies that we've 'heard it all before'. But we haven't. All we've heard is a very bad imitation at the wrong speed, wrong pitch, and often full of distortion and a background noise level which is barely acceptable by today's standards.

We are now hearing these tracks FOR THE FIRST TIME in the way we would have heard them had we been present at the recording sessions. I some-

times wonder if the few people that make complaints (however small) or should I say, 'level criticisms', really realise and appreciate what they are getting?

> Another point which appears to have been overlooked by everyone is that by employing the services of one of the finest engineers in his field, this makes the re-mastering the single most expensive operation in the chain required to produce an alhum which includes artwork, printing, sleeves and pressings. Even assuming that one was prepared to degrade the present quality of work by increasing the number of tracks per side, the extra cost of re-mastering the extra tracks would, to some extent, be self-defeating.

Editor: Thanks to Colin for a concise exposition of what can, or cannot, be put onto a 12" disc. It may be interesting to see how quickly the "wall breakdown" occurs in a 10-track side; the condition of the stylus would seem to be ultra-important.

And we may assume, too, that when 30 years ago the engineers worked out six tracks a side (which seems to be standard here tho' it has dropped, for tax purposes, to five in the States) was indeed the optimum consistent with sound-quality.

> However, for the record, we've never had one word of criticism of THE CHRONOLOGICAL BING CROSBY series. The suggestion of ten tracks per side was the wholly innocent proposition of a member who felt it would speed up the series and be more economical all round. I'm sure he is somewhat crestfallan at what appears to be falling around his ears for what he clearly thought was a useful idea!

Having put that clearly on record, however (no pun intended) we must refer to what has previously been said about the devastating advance of technology which makes all long-running series very, very susceptible to obsolesence. Having heard what Australian ROBERT PARKER can do (without magic, he maintains) with digital re-mastering of early 30's 78s that feeling is very much reinforced.

We learn, with something akin to shock and sorrow, that THE BING CROSBY HISTORICAL SOCIETY is short of funds. In fact, in the latest newsletter, it says it is "broke". This is because of various projects embarked upon - rental of premises a big item (to display a memorabilia gallery) - which cannot be met out of present subscriptions. Even so, new members are urgently needed to keep its aims - and existence - alive. Cost is 10 dollars a year, irrespectice of any donations people may feel inspired to make. Seems KEN TWISS has been using his own money to keep things afloat - even to selling his home! The address is: BING CROSBY HISTORICAL SOCIETY, PO BOX 216, Tacoma, Washington 98401, USA.

KEITH PARKINSON, see Film Consultant page 3, is the UK Representative of the Australian VICTORIAN BING CROSBY SOCIETY. This issues an interesting magazine; details on receipt of a SAE to Keith.

FRANK MURPHY, conducts THE NEW BING CROSBY PHOTO CLUB, specialising in pictures of Bing and family: 32 Wallsend, Tyne & Wear, NE28 7NE

THE GOLDEN AGE OF ENTERTAINMENT

The vast collection of radio material that STEVE THOMPSON has amasssed over 35 years intensive collecting in America has been referred to briefly in past issues. Steve returned to Ireland after his long sojourn in the States and has set up his project under the above heading.

We have now received the catalogue it has taken Mr. Thompson two years to prepare; we can well believe it. It consists of 216 pages (the same size page as BING) of which the first 100 pages are devoted to Bing. Radio shows of all kinds, SALUTES TO BING, 50 YEARS OF BING, CHRONOLOGICAL BING, the BBC biography of Bing narrated by Douglas Fairbanks Jnr. etc. etc. etc.

Additionally, there are Suspense drama series of the radio, famous comedy shows like Amos & Andy, Abbot & Costello, Jack Benny and so on. Film soundtracks, and radio adaptations of films for radio, including Bing's. And famous historic events and speeches as delivered via radio in Amerida, mainly.

Impossible to give more than this sketchy idea. The catalogue is limited to genuine collectors, and costs £6.00 from Steve: -

13 Avignon, Milford Grange,
Castleroy, Limerick, IRELAND.
Telephone: 335416. (prefix 061)

All cassettes are numbered and critically noted as to condition. C60s are £4.00; C90s £5.00, made-up invidually £6.50. On first purchase Steve sends free a cassette of historic speeches/famous radio theme tunes.

THIS NOTICE IN NO WAY UNDERWRITES OR EVEN ENDORSES THE PROJECT: WE HAVE NO REAL MEANS OF KNOWING. IT IS PRINTED IN GOOD FAITH, HOWEVER, BECAUSE IT APPEARS TO OFFER TREMENDOUS OPPORTUNITIES OF RARE CROSBY MATERIAL - apart from the welter of songs, there is Bing as a football commentator, disc-jockey, bondseller and so on. There is a Christmas programme when his Mother appeared.....

Members may know that the Post Office has recently made an announcement to the effect that because the Republic of Ireland is now charging them for the delivery of mail in that country, they have no alternative but to treat Ireland (Eire) as a foreign country, i.e. in the same way as a European mainland country. Postal charges, therefore, go up considerably - and customs slips are required on packages and parcels, tho' printed mail go as hitherto. This is rather unfortunate for Irish members; since becoming members of the EEC they have had a separate exchange rate, too. Steve's prices are UK prices, however. One can, in all honesty, understand the charge (cost) of this large catalogue.

And now, as is current practice, the final two pages of this issue are devoted to continuing listing of the songs sung by Bing on the Kraft Music Hall. These are proving of great interest, we understand. Songs that bring wonderful memories, songs that are forgotten, songs Bing recorded, his film songs...tho' it is noticeable Bing did not unduly plug his film songs. There was no need to - all bands and artists were playing them too! The films followed one another, as you know, in rapid succession all thro' the 30's and 40's....

A final HAPPY CHRISTMAS: and a special note to those who have, we know, suffered bereavement, heart attacks, heart-surgery and other grievous ills this year. We hope they get on an even keel - and that 1987 is that much better.

7th JANUAARY 1937

THTRE'S FROST ON THE MOON
UNDER YOUR SPELL
DEAR OLD GIRL
TRUST IN ME
LET'S CALL A HEART A HEART

14th JANUARY 1937

ONE, TWO, BUTTON YOUR SHOE
IF MY HEART COULD ONLY TALK
OH! MISS HANNAH!
THE NIGHT IS YOUNG & YOU'RE SO BEAUTIFUL
WHEN MY DREAMBOAT COMES HOME

21st JANUARY 1937

I'M IN A DANCING MOOD
I CAN'T LOSE THAT LONGING FOR YOU
SWINGIN' DOWN THE LANE
I'LL SING YOU A THOUSAND LOVE SONGS
SO DO I.

28th JANUARY 1937

THERE'S FROST ON THE MOON
IN THE CHAPEL IN THE MOONLIGHT
KA-LU-A
UNDER YOUR SPELL
MOONLIGHT & SHADOWS.

4th FEBRUARY 1937

WITH PLENNY OF MONEY AND YOU
THERE'S SOMETHING IN THE AIR
WHEN MY DREAMBOAT COMES HOME
IN THE SHADE OF THE OLD APPLE TREE
CLOSE TO ME

11th FEBRUARY 1937

YOU DO THE DARNDEST THINGS, BABY
MY MELANCHOLY BABY
THE NIGHT IS YOUNG & YOU'RE SO BEAUTIFUL
GOODNIGHT, MY LOVE.
PENNIES FROM HEAVEN

18th FEBRUARY 1937

I LOVE YOU FROM COAST TO COAST
BLUE HAWAII
SWEET IS THE WORD FOR YOU
SWEET LEILANI
DARDANELLA.

25th FEBRUARY 1937

TWINKLE, TWINKLE, LITTLE STAR
THERE'S SOMETHING IN THE AIR
NIGHT & DAY
SWEET IS THE WORD FOR YOU
MOONLIGHT & SHADOWS.

4th MARCH 1937

GEE, BUT YOU'RE SWELL
SWEET LEILANI
MEMORIES
WHAT WILL I TELL MY HEART?
SERENADE IN THE NIGHT

11th MARCH 1937

TWINKLE, TWINKLE, LITTLE STAR
TOO MARVELLOUS FOR WORDS
THE DARKTOWN STRUTTERS' BALL
IN A LITTLE HULA HEAVEN
I CAN'T LOSE THAT LONGING FOR YOU

18th MARCH 1937

SLUMMING ON PARK AVENUE
TRUST IN ME
I WONDER WHO'S KISSING HER NOW?
THE MOOD THAT I'M IN
BLUE HAWAII

25th MARCH 1937

IN A LITTLE HULA HEAVEN
MY LITTLE BUCKAROO
BY THE LIGHT OF THE SILV'RY MOON
WHAT WILL I TELL MY HEART?
MOONLIGHT & SHADOWS

1st APRIL 1937

BOO HOO!
SWEET IS THE WORD FOR YOU
WHERE THE BLUE OF THE NIGHT
GOODNIGHT, MY LOVE
SERENADE IN THE NIGHT

8th APRIL 1937

LITTLE OLD LADY
SWEET LEILANI
MA! HE'S MAKING EYES AT ME
TOO MARVELLOUS FOR WORDS
LET'S CALL THE WHOLE THING OFF
THE ONE ROSE

15th APRIL 1937

BOO HOO!
THE MOOD THAT I'M IN
INDIANA
BLUE HAWAII

22nd APRIL 1937

ONE IN A MILLION
ALABAMY BOUND
LITTLE OLD LADY
MOONLIGHT & SHADOWS

29th APRIL 1937

YOU'RE HERE, YOU'RE THERE, YOU'RE EVERYWHERE
SENTIMENTAL & MELANCHOLY
MY LITTLE BUCKAROO
PUT ON YOUR OLD GREY BONNET
SWEET LEILANI

6th MAY 1937

HOW COULD YOU?
CARELESSLY
I'D CLIMB THE HIGHEST MOUNTAIN
WHAT WILL I TELL MY HEART?
THE ONE ROSE

13th MAY 1937

SWING HIGH, SWING LOW
SEPTEMBER IN THE RAIN
MY BUDDY
SENTIMENTAL & MELANCHOLY
TURN OFF THE MOON

20th MAY 1937

IN A LITTLE HULA HEAVEN
NEVER IN A MILLION YEARS
LIMEHOUSE BLUES
CARELESSLY
SWEET LEILANI

27th MAY 1937

HOW COULD YOU?
MY MELANCHOLY BABY (with ZASU PITTS)
YOU'RE HERE, YOU'RE THERE, YOU'RE EVERYWHERE
TIME ON MY HANDS
MY LITTLE BUCKAROO
WHERE ARE YOU?

(GUESTS ON THIS SHOW ZASU PITTS) GAIL PATRICK)

3rd JUNE 1937

WAKE UP AND LIVE
SEPTEMBER IN THE RAIN
RUNNIN' WILD!
NEVER IN A MILLION YEARS
TURN OFF THE MOON

(GUESTS ON THIS SHOW: CHARLIE RUGGLES McCLELLAN BARKLEY, NATALIE BODAGNA of THE NEW YORK METROPOLITAN OPERA)

10TH JUNE 1937

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE
THEY CAN'T TAKE THAT AWAY FROM ME
CASEY JONES
THERE'S A LULL IN MY LIRE
SAIL ALONG, SILV'RY MOON (with guest WILLIAM FRAWLEY)
WHERE ARE YOU?

17th JUNE 1937

THE MERRY-GO-ROUND BROKE DOWN
ON A LITTLE DREAM RANCH
GARDEN OF TOMORROW
SAILBOAT IN THE MOONLIGHT
SWEET LEILANI

24th JUNE 1937

THEY ALL LAUGHED
WAS IT RAIN?
THEN I'LL BE HAPPY
THERE'S A LULL IN MY LIFE
DANCING UNDER THE STARS.

1st JULY 1937

(YOU KNOW IT ALL) SMARTY
ITS THE NATURAL THING TO DO
MY HEART STOOD STILL
ALL YOU WANT TO DO IS DANCE
THE MOON GOT IN MY EYES.

Bing then went on vacation until:

7th OCTOBER 1937

ITS THE NATURAL THING TO DO (with Bob Burns and chorus)
REMEMBER ME?
SMILES
ALL YOU WANT TO DO IS DANCE
THE MOON GOT IN MY EYES.

14th OCTOBER 1937

(YOU KNOW IT ALL) SMARTY
CAN I FORGET YOU?
THE TRAIL OF THE LONESOME PINE
WHERE OR WHEN
THE ONE ROSE

21st OCTOBER 1937

HAVE YOU GOT ANY CASTLES, BABY?
THAT OLD FEELING
SWEET LITTLE YOU
BOB WHITE (with CONNEE BOSWELL)
THE MOON GOT IN MY EYES

28th OCTOBER 1937

JOSEPHINE
WHISPERS IN THE DARK
MARIE
ALL YOU WANT TO DO IS DANCE
HARBOUR LIGHTS

Guests on this show: Robert Young Marian Marsh and an opera singer

4th NOVEMBER 1937

STOP! YOU'RE BREAKING MY HEART
I STILL LOVE TO KISS YOU 'GOODNIGHT'
WHEN YOU WORE A TULIP
THE FOLKS WHO LIVE ON THE HILL
EBB TIDE

11th NOVEMBER 1937

THAT OLD FEELING
IF ITS THE LAST THING I DO
I DON'T WANT TO GET WELL
THE MOON GOT IN MY EYES
THE ONE ROSE

18th NOVEMBER 1937

BOB WHITE
ROSES IN DECEMBER
THERE'S A GIRL IN THE HEART OF MARYLAND
CAN I FORGET YOU?
SAIL ALONG, SILV'RY MOON

25th NOVEMBER 1937

SHE'S TALL, SHE'S TAN, SHE'S TERRIFIC
I STILL LOVE TO KISS YOU 'GOODNIGHT'
REBECCA OF SUNNYBROOK FARM
WHEN YOU DREAM ABOUT HAWAII
EBB TIDE

2nd DECEMBER 1937

JOSEPHINE
ONCE IN A WHILE
THE LONESOME ROAD
IF ITS THE LAST THING I DO
HARBOUR LIGHTS.